BING

DECEMBER 1991

No. 99

THE INTERNATIONAL CROSBY CIRCLE

THE INTERNATIONAL CROSBY CIRCLE

Founded 1950

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Membership renewals fall due on 1 January on each year, and should be sent, together with remittance to Michael Crampton at the address shown above. Subscription rates effective 1 January 1992 are:

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All remittances should be paid in £ sterling, payable to "Michael Crampton — ICC" with the exception of U.S. members who should send their remittance in U.S. dollars to F. Wiggins and Australian members who shall pay David Currington. For addresses see page 1.
All articles for inclusion in the magazine should be sent to Ken Crossland.
Readers' letters and material for inclusion in Trading Post should be sent to Malcolm Macfarlane.
Any other correspondence concerning membership or other aspects of club affairs should be sent to Michael Crampton.

BING is the official journal of the International Crosby Circle and is published in April, August and December of each year.

Opinions expressed in articles are those of the author and do not necessarily reflect the views of the ICC. All original material c ICC 1991.

The cover photograph shows Bing at the Stage Door Canteen on August 31st 1944.
The photograph was taken by Sir Lancelot Vining and it comes from Stan White's collection.

IMPORTANT — YOUR SUB IS NOW DUE.

EDITORIAL

"What is it that makes Bing Crosby special?" At first sight it's an obvious question and one to which you might expect to have an eloquent answer readily to hand. But think about it; is it the beautiful voice, Bing's films, the easy-going Crosby character, the vibrancy of the young Bing or the familiarity of everybody's friend from later years? I ask this because I found it asked of me a few weeks ago — in the first few minutes of a radio interview no less. Early in October, I'd had a call from Eddie Cole, a former BBC Radio 4 announcer who now runs one of Europe's first satellite radio stations, Quality Europe FM. The station broadcasts 24 hours a day all across Europe via the Astra satellite. That means that you need a satellite dish in order to hear it, which I gather is what a million listeners across Europe already do. The station is very much an easy listening one and Eddie was keen to make October 14 a "Bing Crosby Day". Bing was thus featured regularly throughout the day, there was a phone-in competition (which regrettably, didn't attract too many callers) plus a one hour interview with yours truly. The interview was more a relaxed conversation between Eddie and myself and we ranged over Bing the vocalist, the film star, his radio days and of course, Bing the man. By all accounts, it was quite well received and there's talk of repeating it, perhaps around Christmas. And in case you're wondering how I answered the "special" question — well, I said that there were many things, but above all else was the fact that Bing was unique. He set a singing style which changed popular music and influenced everyone who followed him, without himself being surpassed.

One of Eddie's other questions related to the problems of editing a magazine such as BING without "ever having anything new to write about". Of course Eddie's perception is understandable, but as I pointed out, quite mistaken. As if to prove the point, this issue contains one of the most original pieces of research undertaken for some time. Entitled "One Week In 1944", Malcolm Macfarlane's piece provides a unique account of the week Bing spent in England in the latter days of the war. It chronicles the story of Bing's recordings with Glenn Miller, which for many years were the cause of some speculation, together with Bing's famous impromptu concert from the balcony of a Soho restaurant. I'm sure you'll enjoy it. Apart from his research, I also need to thank Malcolm for his efforts in producing this issue. My business commitments during September and October meant that I spent little time at home and without Malcolm stepping in, I fear that Christmas Day might have come and gone with BING still in pieces!

Many of the articles in this issue contain encouraging news of new releases of one type or another. Aside from Derek Parkes' club, Leslie Gaylor tells us of two possible CDs from Ken Barnes, Richard Hart's letter suggests that his efforts to secure a CEDAR CD appear to now offer the prospect of success, and, just before we went to print, came news of a Bing video from the USA. With encouraging noises from MCA of something new and two more books of Bing in the research stage, it all adds up to an optimistic outlook for 1992.

1992 will also bring the 100th edition of BING, our next issue in fact. We have one or two "specials" lined up for that issue, together with a look back at some of the more memorable articles from the previous 99 issues.

So, 1992 will take us through yet another significant Crosby landmark, and by the end of the year we'll be up to issue 102, and the tenth since BING was restyled at the end of 1989. Those of you who were at the Leeds meeting in October will know that it is then my intention to make way for a new editor. My business commitments, not to mention the demands of a young and growing family and (dare I say it?) hobbies other than Bing, lead me to the inevitable conclusion that I can no longer find the time and the enthusiasm that are essential ingredients for the job.

That though is for the future. For now, may I express my thanks to all who have contributed articles, many of which are now stockpiled for the future. Last but not least, may I wish all of you a very Happy Christmas and a prosperous and peaceful New Year.

Ken Crossland

SECRETARY/TREASURER'S REPORT

Greetings to all members in this the 1991 festive season. Truly a time to pull out those perennial favourites and enjoy Bing singing those wonderful seasonal songs and carols as only he can sing them.

This 99th issue of BING is published at the end of the second year under the auspices of the new team and we hope that we have succeeded in bringing you interest and pleasure via the pages of the journal these past seven issues. Here, I would like to record my thanks to the team members for their commitment and hard work in making the publication of BING possible. It has been two good years and we look forward to developing and building upon our early successes.

NEW MEMBERS

News of the ICC is spreading and we are grateful to Club Crosby for the publicity they have given us in their current issue of "Bingang". **WIG WIGGINS** our worthy North American representative deserves an accolade once again as he introduces **10** new members.

To each we extend a cordial greeting and we hope that your stay with us will be long and fruitful.

Peter Lacava, Robert Larsson and Wayne Sharnick hail from Connecticut.

Richard Crabtree is from Illinois, **Edward Greenbaum** from New York, **Kenneth MacGregor** from Michigan, **Garry Miesler** from Minnesota, **John Sarro** from Rhode Island, **Marq Stankowski** from Wisconsin and from British Columbia we greet **James Draper.**

From Melissant, Holland we welcome **Nick van de Seijp** who informs us that he has been a Bing fan since 1945 when he was just twelve years old.

Eric Baker (Hampshire), and **Arthur Turner** (Lancashire) rejoin us after a period of lapsed membership and **Geoffrey Probert**, who is 24 years young and already active in writing to the BBC, lives in Worcestershire. **Nancie Stonehouse** (wife of our Lincoln member, John Stonehouse MBE) joined us at Leeds as a result of a little secret activity by John, and **Mr. A.F. Dowle** lives in London.

Welcome to all new members.

DEATHS

Members will be saddened to learn of the passing of **JACK MANNERS, DON MAHONEY, FRED UNWIN** and **GEORGE SALVAGNAC.**

Jack was a former President of the British Crosby Society who was living in Herne Bay, Kent at the time of his death on the 9th June. In recent years Jack had been living in quiet retirement with his wife Kit in a pretty little bungalow. A series of strokes had limited his activities but throughout he entertained himself with his records which he loved to the end.

Jack was probably better known in the Sixties when club meetings were held in his home in Camberwell, London. He left there in the late Sixties to live in Burbage, Wiltshire before moving on to Kent around 1980. His wife Kit, herself with severe medical problems not only looked after Jack but always managed to keep what was possibly the prettiest garden for miles around. Kit shared with Jack a love of Bing's voice and they spent many happy hours listening and singing to his records. Jack was 80.

I was fortunate to stay with Jack and his family on several occasions and I will forever cherish the memories of those happy meetings.

Don Mahoney's death is reported in the July issue of "Bingang" and members may recall that it is just one year since we welcomed him to the ICC. Don was 26 years old and we are aware that he died at home and that no further detail is available. Don is survived by his father, two brothers and other relatives.

Fred Unwin and **George Salvagnac** died recently and we draw comfort from the knowledge that both enjoyed their membership of ICC as reported to us by Jean Unwin and Mrs. Salvagnac.

To all familes we extend our sincere condolences.

LEEDS DINNER/MEETING OCTOBER 6th 1992

Leeds 1991 was a most enjoyable event and elsewhere you will find a report of the proceedings from Phil Morgan. Here, I would like to record my thanks to all who attended and especially may I praise Jim Reilly, John Joyce and Arnold Pope for their support in making the programme possible. Ken Crossland also supported by sending along a quiz tape and we were sorry that Ken had to miss the event for the first time in many years.

Members at the meeting were exceptionally generous in raising the magnificent sum of £250.50 for club funds and we are indebted to our new US member **Marq Stankowski** for his donation of 4 framed, enlarged photographic copies of Bing's sheet music. These proved to be attractive items and members responded by contributing £122 in the raffle for the four framed set pieces. Thanks also to Marq's daughter **Marilee** who supplied the original sheet music.

Marq carried the four frames across the Atlantic and on meeting with your secretary over dinner near Leeds, he opened the parcel and asked if I would like to accept them for raffling at the dinner/meeting. I was happy to accept and we are very grateful to Marq and Marilee for their generosity.

The other benefactors were:

George Harwood (sale of records)	...	£30
Eric Griffiths (sheet music sale)	...	£10
Keith Parkinson (Crosby years)	...	£12
Beth Jinks (Pete Jinks collection)	...	£48

All members of ICC will surely wish to join me in

thanking those attending Leeds for the above magnificent donation.

OTHER DONATIONS

We are indebted to **Jimmy Glover, Roger Addey, Tom Shaw, Tom White** and **Dick Nettleton** for donations totalling £38.

And that friends is just about it for this issue except that I would draw members attention to the important announcement on subscriptions. **PLEASE SEND YOUR DUES NOW BEFORE YOU FORGET.**

The increase in subscriptions was suggested and agreed at Leeds and will cover increased costs of postage etc and most importantly should ensure that fees are not raised for the next two years. We trust members will understand and be supportive.

And as the 1991 festive season approaches may I extend to all members a wish that your festivities will be joyous and that 1992 will prove peaceful and prosperous for you and your families.

White Christmas — in Vietnam?

At this time of year, it is very gratifying to hear Bing's version of "White Christmas" almost everywhere we go. However, the song played an important part in the American evacuation of Vietnam as Pete Cakanic tells us.

Vietnam has been called America's first "rock and roll" war. Most music broadcast over Armed Forces Radio during that hectic period was rock.

Paradoxically, when a signal, a code, an alarm, whatever, was chosen to announce it was time for Americans to move to a secure zone for evacuation when Saigon fell, the cue was the one voice universally recognizable and unmistakenly belonging to "Uncle Sam without whiskers."

Information has been published previously that Bing Crosby was opposed to the Vietnam war. It has also been reported that he was one of a consortium of wealthy men who attempted to raise ransom money for the release of American POW's in Nam. In an interview in 1976, he told jazz critic and New York based writer Nat Hentoff, "I was against the war, but I didn't know what I could do about it."

Ten years after the fall of Saigon (April, 1975), National Public Radio, produced, "Goodbye Saigon" — "Hello Ho Chi Minh City" a program that reconstructed that final sad day. It was rebroadcast on the 15th anniversary in April 1990.

Following is a brief review of that broadcast, which I found quite touching, especially learning Bing did play a role in the ending of that terrible experience.

Much of the dialogue is with reporters who were there on that day; some of it is tape from original broadcasts. Sound effects consist of booming anti-aircraft batteries and the flutter of helicopter rotors. The latter, it was observed, "filled the skies over Saigon like flocks of wild birds."

Following opening remarks, the program switches to the voice of a young exhausted Navy pilot, Second Lieutenant Richard Van de Gere sending a message via cassette tape recording to a Stateside friend.

In a bone-weary voice, hesitant and almost slurring speech, he tells of just arriving in Bangkok on R & R (rest and recuperation) "after 40 hours of almost continuous rescue missions in Cambodia."

"All I want is a bottle of gin . . . the best massage money can buy and some sleep . . . maybe it can wipe out the memory of what I have seen."

The tinky-tink sounds of a sort of Oriental rock is heard in the background as he tells his friend, "I don't have much feeling about this war one way or another."

Then changing back to interviews, reporters relate events as they remember them. One notes, "Saigon until now felt very little of the war." The cabarets, fancy restaurants and hotels catering to military brass, state department personnel and journalists were always open, nourished by $30 billion the U.S. had pumped into Vietnam.

But the city was now under siege. "Forget the story I sent an hour ago. Saigon is surrounded." One by one, journalists review the day.

The main airport was closed and a plan had been worked out to get the rest of the Americans out.

"The playing of White Christmas . . . BING CROSBY'S, "White Christmas" followed by the announcement that it is 105 degrees in Saigon" . . . that was the cue that Americans were to report to a safe zone for evacuation," a Canadian reporter told N.P.R. It was not disclosed who commanded the use of Bing as the signal.

Word spread quickly. Panic was in the air. Vietnamese heard about the cue before it was aired. Chaos prevailed. There was a rush to the American embassy. Elite marines had to hold the hordes back.

The Ambassador was gone. Only one more aircraft would be sent, according to orders from Washington. That was for the remaining marines who were only several doorways and some gas bombs from the onrushing Vietcong army.

Almost over now, the program switches back to Lt. Van de Gere, who tells his friend he didn't have time for his massage, he was recalled to the carrier Midway . . . "things aren't always fair."

Continuing the tape later the Lieutenant says he flew four more rescue missions out of Nam and tired as he was he said whatever happens, "the future is ours . . . adios my friend."

But the war wasn't over for the young flyer just yet. Several days later President Ford ordered the rescue of merchant seamen who were seized with the vessel SS Mayaguez in Cambodia.

"Flying marines in, Lt. Van de Gere was shot down . . . his is the last name etched into the Vietnam memorial monument in Washington."

The introductory strains of John Scott Trotter's orchestra, familiar the world over come in, and then . . . Bing . . . "I'm dreaming of a 'White Christmas,' with every Christmas card I write . . . may you days be merry and bright. And may all your Christmases be white."

"And so ends the American experience in Vietnam." NPR intones.

The record sounds like the 1947 version and is monotone made to sound as though played on a small speaker or over a public address system.

Although he didn't speak out publicly of his opposition to the war, Bing did have a "voice" in its end. For a man not fond of rock music, it might have brought him a wee bit of pleasure if he was advised his best selling record spelled out fini.

Can't you hear that dulcet chuckle and Bing saying incredulously, "Really? well how about that!".

(Note: For the ultimate collector who must have every Bing-thing, the tape is available (with a catalogue) thru National Public Radio Cassettes, 2025 M Street, NW, Washington, D.C. 20036.)

Pete Cakanic

The Road to Iceland

Ena Hooley, that lively senior citizen, found herself in Iceland in 1985 and whilst talking to the Hotel Manager at the Loftleidir Hotel, she discovered that Bing had stayed there. The photograph shown below was produced but Ena was unable to find out when the visit took place or the identities of the other people in the photo. We have since been informed that Bing went to Iceland in July 1963 to film a television special about salmon fishing. It was for ABC's series, "American Sportsman". Can anyone help with any more background information?

Letter from Leslie

When you spend so much time and energy plugging Bing, you inevitably become fairly well-known yourself. This year, Leslie Gaylor has received a lot of publicity and he has been somewhat reluctant to tell us about it. Les is embarrassed by the media calling him "Bing's No. 1 fan" as he is only too aware of the efforts and enthusiasm of others. Under pressure from us however, he has included details of recent happenings in his article and the publicity he has obtained has already produced several new members for us.

My grateful thanks to all contributors and those associated with the production of BING 98 which for me made exciting reading once again. Firstly I would like to say something about the "Bing 'N Basie" album which was mentioned. I like this record very much and over a fairly long period, I was successful in having numerous radio plays of several of the tracks. In a letter to me dated July 14th., 1972, Bing said:

"Glad to hear that the "Bing 'N Basie" album is getting some plays as a result of your interest on my behalf. I think there are some great arrangements in the album and of course the Basie Band to me is one of the finest. They've been together so long, they play almost like one man when they are in an ensemble section."

Before this album was ever released, knowledge of its existence circulated around amongst the membership and from numerous letters I received, there were considerable doubts as to whether the Basie band was the right kind of accompaniment for Bing. Members feared the musical backing might be too loud and brassy against the voice. Then when the album was eventually issued, letters started arriving which showed much approval. But one member who had no doubts at all from the very outset was my long time friend and celebrated broadcaster, Gerry Didymus from BBC Radio Solent. Gerry shares my view, as indeed do other members, that the album turned out pretty good despite Bing's dislike of recording his voice to a pre-recorded basic orchestral track because he feared that he would be locked into a tempo. Bing said to me once, "Do you know Leslie it doesn't matter what I record there's always somebody who doesn't like this or that. You just have to go along and hope for the best."

On three occasions last June, I had telephone calls from a seemingly pleasant voiced man named Brian Johnson of the Film Syndicate in Hollywood. His first call came as a surprise and lasted for twenty minutes. He had just left Kathryn Crosby's house after going to see her about what help she could give him relating to any data concerning any non-Hollywood films in which Bing had been involved. In turn, she gave him my name as one who could possibly start the ball rolling in his interests. To help Brian, I gave him the names and telephone numbers of persons in the ICC who were

more knowledgeable on the subject than myself. Brian later telephoned to say that as a result of the contacts I had provided, he had obtained some useful information which would be very helpful with his production of a video on Bing. (Editor: see BING ON THE BOX for further details).

In the last issue of BING, I was very impressed with the letter sent in by "Ace Bing Booster" Stan White. Stan's comments were very diplomatic and if there are members who wish to enjoy their Bing without putting pen to paper to people in the media then that's their privilege, as Stan correctly conveyed. However Bing was always very appreciative of what members had done and could do for him. In these days when DJs and writers are describing other singers as the "greatest lyric interpreters of all time" or the "finest song stylists of the century" etc., I have found that I just can't sit back and take it. So to counteract all these appraisals of other fine singers, my diplomatic based approaches to people in the media have paid off.

Over the last few weeks, there has been quite some "Bing activity" on the Isle of Wight. Firstly last August, a telephone call came from the BBC Radio/TV producer Anthony Cherry to say that he was coming to the South Coast on some matter and whilst down this way, could he pop over to see me to see what sort of a "Bing man" I was. This was for him to weigh up if his idea to feature Bing and myself on BBC TV's "Prime-time" programme justified the expense of a production team coming here. As he glanced around my Bing room it took him only seconds to make a decision.

Leslie in his Bing Room.
Photograph courtesy of Jim Reilly

Subsequently, Anthony and his team (including presenter David Jacobs himself) came to my house. The first day of the team's filming was done on Newport Golf Course and near a local stream in order to create a "ghosting" Bing golfing and fishing (with Anthony Cherry playing Bing with pipe and hat). The second day's filming was done at my house and a total of six people were involved in this including the camerman, sound engineer and a lighting man. Amongst other items, they filmed in close-up some of the many cheques Bing had sent me plus the two dozen record labels he autographed at my request.

Earlier this year, Bing and myself were featured in the March edition of a monthly magazine called "Yours". This aroused great interest all over Britain and as a copy of the magazine found its way into the production office of BBC Radio 2 presenter Derek Jameson, I soon found myself talking to him one morning at 8.20 am on the subject of Bing via the telephone. I was simply amazed that when I went into town an hour or so later, so many people stopped me in the street or shouted across the road that they had heard me talking about Bing on the radio.

More recently, there is a nice three page spread on Bing and myself in the October edition of the charity magazine "Candis". It is not available in shops but is sold on behalf of charities all over Britain and Ireland. Finally, the People newspaper had a little feature on me to mark the anniversary of Bing's death in their October 13th edition. The People has a circulation of 2.5m and I hope that all of this will help to publicise Bing's name and increase interest in Crosbyana.

Producer Ken Barnes has ideas to issue two Bing CDs of at least 20 tracks each using copyright expired material from my collection. Both will be concept albums aimed at a particular market, possibly mail order and/or direct response plus other non-traditional outlets as well as regular retail releases. The first CD may be called "A Gathering Of Greats" and Ken's own choice of possible titles involves the following:

Ciribiribin
Yodelin' Jive
Pennies From Heaven (12 inch — both sides)
Alexander's Ragtime Band (1938)
Basin Street Blues
Bob White
Between 18th & 19th. On Chestnut Street
An Apple For The Teacher
I've Got The World On A String
I'm Falling In Love With Someone
Gypsy Love Song
Small Fry
Mr. Gallagher & Mr. Brown
Mr. Meadowlark
On Behalf Of The Visiting Firemen
Do You Ever Think Of Me
You Made Me Love You
Dolores
Pale Moon
Dinah
Shine
My Honey's Lovin' Arms

The second album will probably be devoted purely to Bing the solo artist and Ken's selections are:

I Found A Million Dollar Baby (1931)
Sweet Sue
I'm Hummin', I'm Whistlin', I'm Singin'
The Very Thought Of You
Love Is Just Around The Corner
The Touch Of Your Lips
All You Want To Do Is Dance
The Moon Got In My Eyes
Remember Me?
Don't Let That Moon Get Away
My Melancholy Baby
I Cried For You
Ida, Sweet As Apple Cider
Down By The Old Mill Stream
Deep Purple
Sweet Potato Piper
Devil May Care
Beautiful Dreamer
Sierra Sue
El Rancho Grande
Rhythm On The River
Only Forever
San Antonio Rose
I Found A Million Dollar Baby (1940)

Nothing definite yet but time will tell. Another project in which Ken Barnes was involved was a CD version of the album "A Couple Of Song And Dance Men". He prepared this about three years ago and he feels that the ICC membership could help get it released. There are three or four different takes on the CD compilation plus Bing singing "I Love To Dance Like They Used To Dance". Ken also says that he used a better take and mix of "Change Partners". The new title of the album is "How Lucky Can You Get". Members who would like to see this CD released are asked to write appropriately to:

Wendy Furness,
EMI Records,
EMI House,
20 Manchester Square,
London W1A 1ES.

Finally may I offer my thanks to all concerned whose fine efforts keep Bing's flag flying in the media.

MY BEST WISHES FOR A VERY HAPPY CHRISTMAS TO ALL MEMBERS AND THEIR FAMILIES.

Leslie Gaylor

Thanks Leslie for your usual comprehensive review. We can all feel proud of Leslie's activities on our behalf. In BING 96, Leslie mentioned a song entitled "An Old Fashioned Christmas" and this brought forth a query from Bill Link. Bill points out that the song is not listed in the various reference books and he asks how he can obtain a copy of it. We referred the problem back to Leslie who kindly supplied details of the recording sessions as given to him by the Crosby Office. This shows that on 31st August 1971, the orchestral tracks for several of the "A Time To Be Jolly" songs were recorded by Les Brown & The Jack Halloran Singers and that Bing over dubbed his voice on 7th. and 8th. September. The tracks are marked "O.D." with the exception of "An Old Fashioned Christmas" which is marked "D.D.". This track is also listed as a demo with the number DL 187. Leslie assumes that "O.D." means over-dubbed and that "D.D." means direct dub. In other words, Leslie thinks that Bing was actually there with the Orchestra and that he did the demo track 'live'. We do not know of anyone who actually has the track. Can anyone help with more information?

BING ON THE BOX

We have seen very little of Bing on British TV since the last edition. In our letter pages, Roger Addey mentions the use of Bing's voice in "The Richest Woman In The World" but the only films seen have been:

The Greatest Show On Earth	(Granada 13/7/91)
Son of Paleface	(BBC2 19/10/91)
Road To Zanzibar	(BBC1 22/10/91)

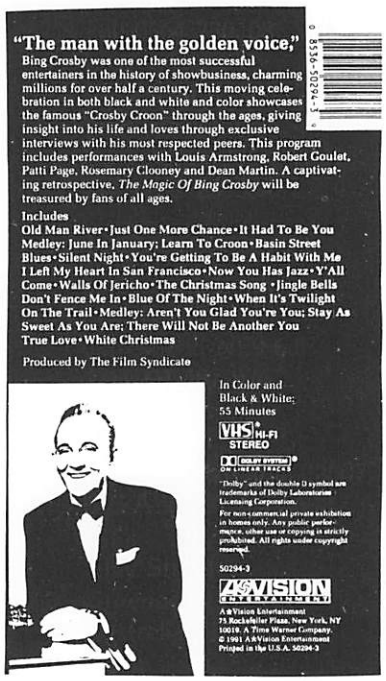
The write-up in TV Times on "Road To Zanzibar" stated that "Crosby and Dorothy Lamour do a splendid parody of their normal romantic duets in *You're Dangerous*." Ah well, nearly right. The song should have read *It's Always You* of course and I thought that the scene in which it was sung was one of the most effective of the Crosby/Lamour meetings.

Bob Hope was interviewed on the BBC TV programme 'Pebble Mill' on 22nd October and during the programme a clip of Bing and Bob singing 'Teamwork' from the Picture Parade programme of 3rd April 1962 was shown. Very pleasing to see this rare clip.

Bing continues to be heard regularly on radio however, thanks in part to pluggers such as Leslie Gaylor and Stan White. Alan Dell had a nice tribute to Bing on "Sounds Easy" on October 13th playing several KMH songs in addition to some commercial recordings. Carlo Fiorentino of the Kettering based commercial radio station, KCBC, had a half hour special on Bing on October 14th, to mark the the 14th anniversary of Bing's passing. Peter Moreton of BBC Northampton also put out a tribute on October 19th and Teddy Johnson's new Radio 2 series is featuring Bing frequently.

We have also received information about a new video from Charles Baillie and Bob Lundberg of BINGthings Society. Details are reproduced below.

This video box, shown in reduced black and white, contains interviews with Kathryn Crosby and others. Included are perfomances with Robert Goulet, Rose Mary Clooney and Dean Martin. A must!


"The man with the golden voice,"
Bing Crosby was one of the most successful entertainers in the history of showbusiness, charming millions for over half a century. This moving celebration in both black and white and color showcases the famous "Crosby Croon" through the ages, giving insight into his life and loves through exclusive interviews with his most respected peers. This program includes performances with Louis Armstrong, Robert Goulet, Patti Page, Rosemary Clooney and Dean Martin. A captivating retrospective. The Magic Of Bing Crosby will be treasured by fans of all ages.
Includes
Old Man River • Just One More Chance • It Had To Be You Medley: June In January; Learn To Croon • Basin Street Blues • Silent Night • You're Getting To Be A Habit With Me I Left My Heart In San Francisco • Now You Has Jazz • Y'All Come • Walls Of Jericho • The Christmas Song • Jingle Bells Don't Fence Me In • Blue Of The Night • When It's Twilight On The Trail • Medley: Aren't You Glad You're You; Stay As Sweet As You Are; There Will Not Be Another You True Love • White Christmas
Produced by The Film Syndicate
In Color and Black & White; 55 Minutes
VHS HI-FI STEREO
50294-3
A&VISION ENTERTAINMENT
A&Vision Entertainment
75 Rockefeller Plaza, New York, NY 10019. A Time Warner Company.
© 1991 A&Vision Entertainment
Printed in the U.S.A. 50294-3

It will be available October 29th at major U.S. video outlets, a little later in other countries. The retail price will be about $19.95. For your convenience an ordering number, (800) 424-AVID, can be utilized.

This video is now **definitely** available in the UK, and is quite magnificent! A full review will appear in the next BING.

Malcolm Macfarlane

Cassette tape world sales decline

Figures released by the International Federation of the Phonographic Industry for 1990 confirm the increasing popularity of the compact disc and for the first time since they were introduced in 1965, worldwide sales of recorded cassette tapes have fallen. Cassettes are however still the most popular music format with 1.45bn tapes sold last year. CD unit sales rose by 28% to 770m whilst LPs dropped 25% to 339m units.

Digital Audio Cassettes (DAT) have failed to take off as a consumer product and Sony now intend to introduce a miniature version of the CD digital compact cassette (DCC) which looks similar to a traditional cassette but provides sound quality similar to that of a CD. Consumers will however have to buy new tape machines to play their old cassette tapes on the new machines. The DCC format is also supported by a number of prominent music companies.

Technical improvements are always welcome but increasingly it is becoming difficult to keep up with the new developments because of the cost involved. Now if the DCC machine could play 78s as well . . .

TRADING POST

Entries are free for all items of Crosbyana and there is a nominal charge of £1 for non-Crosby advertisements. All items are printed in good faith and we cannot accept responsibility for any dissatisfaction arising from transactions undertaken as a result of these entries.

Please send all advertisements to the Assistant Editor, Malcolm Macfarlane, whose address is given at the beginning of the magazine.

Barry Sandercock, 10 Captain Cook Close, Chalfont St. Giles, Bucks HP8 4DS (Tel. 02407 2976)

In BING 97, Barry asked if anyone had the song "They Say" from KMH 19th January 1937. There was a printing error and the year should have been quoted as 1939. The song was used as background music in the film "Daughters Courageous." Barry understands that the song was issued on a tape put out in the 1970s by Noel Mould of Northern Ireland. Barry remains anxious to acquire the song and anyone who can help, please contact him direct.

Mrs. J. Toombs, Cone Verge, 1 Beech Avenue, Lower Bourne, Farnham, Surrey, GU10 3TY (Tel. 0252 825 2488)

Mrs. Toombs is a non-member who is looking to sell some or all of her late husband's "vast collection of Bing's recordings." The collection is too big to be easily listed but mention is made of LPs such as "I Love You Truly", "Join Bing And Sing Along", "Old Masters Vol. 3" and "Among My Souvenirs."

Contact Mrs. Toombs direct please.

Arthur Blood, 597 Osmaston Road, Derby DE2 8NE.

A further plug for Arthur's excellent Bing stamps. There is a Christmas stamp available and a sample is shown here. The cost of the stamps is £2.20 per strip of 20 including postage and the profits as usual go to the Variety Fund. Arthur has raised over £130 for the fund so far this year.

Contact Arthur direct please.

Ken Merry, 28 The Avenue, Bessacarr, Doncaster, South Yorkshire DN4 5JX.

"THE BEST EVER BING CHRISTMAS SONG COLLECTION"

On Cassette: Bing solo: Bing with the Andrews Sisters or Peggy Lee or Frank Sinatra or The Crosby Brothers and others."

SAE for details.

Gordon Hooper, 54 Devonport Road, Worthing, Sussex BN11 2SW (Tel. 0903 33378)

Gordon now has "Here Is My Heart" on video, plus many new shows from the USA. Telephone or foolscap SAE for details.

Also, Gordon would like to exchange good quality shows on video with USA members. He is able to send tapes on NTSC system. All worldwide video tapes can be converted to or from British system. Phone for details.

Stan Woodford, 6 Mariam Gardens, Hornchurch, Essex RM12 6QA (Tel. 04024 45049)

Stan has on offer many VHS video items and film song compilations of Bing that may be of interest. SAE for lists please.

Dick Nettleton, 11 Faringdon Road, Stanford In The Vale, Oxon SN7 8LD (Tel. 0367 771 8889)

Dick, who is disabled and housebound, has to sell his collection of Bing LPs, tapes etc. This consists of 244 Bing LPs including 11 boxed sets, also some non-Bing LPs, 300 tapes of film sound tracks, radio shows etc plus a few books and magazines. Buyer would need to collect and provide own transport. Further information by phone or visit by appointment.

Roger Worland, Touchstone Jewellery, 49 Bouldrewood Road, Benfleet, Essex SS7 5UA.

This firm offers hand engraved lapel pins in sterling silver and 18 ct. gold plated versions. The pin features the Circle's "Bing" motif in silver or gold against a black background and includes Bing's "signature."

Prices start at £14.95 each (plus postage and packing).

Contact Touchstone Jewellery direct please for further details.

Ron Bosley, 10 Fountain Avenue, Simonstone, Nr. Burnley, Lancs BB12 7PY (Tel. 0282 79924)

If you are a serious collector of Crosby photos, portraits, movie stills, family pics etc., then Ron might be able to help with prints from his own collection. Ron is also interested in buying, borrowing or exchanging photos. No catalogues but state your wants with an SAE.

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LIONEL'S LINES

Forsaking his usual subjects, Lionel brings us details of some unusual references to Bing.

A WOMAN OF VERY LITTLE SUBSTANCE

(with apologies to Barbara Taylor Bradford)

I recently came across the book "Michael Wilding — Apple Sauce — The Story Of My Life" as told to Pamela Wilcox and published in 1982 by Geo. Allen & Unwin Ltd. The following extract was copies verbatim from this tome.

Hollywood incidents haunt me to this day. Each in its own way revealed to me the reality behind the outward glitter. The first concerns a person I shall always think of as 'The Lady of the Camelias', for she was wearing them in her hair the last time we met. Four years earlier, on my first visit to Hollywood, my impression of her in the Polo Lounge of the Beverly Hills Hotel was rather different. I thought she was a female bar-fly.

Perhaps because it was nearing midnight and there was a taxi strike, the Polo Lounge was almost deserted. I had just ordered a drink when I heard a tearful female voice coming from the other end of the bar. "Please, Frankie, gimme just one more drink. A teeny one?" The barman replied, "No, Ma'am, I'm not serving you any more drinks tonight". I turned to see a small blonde, probably in her late thirties, wrapped in mink, clinging to the bar for support. "Please Frankie," she pleaded, near tears, "just one until my taxi arrives." "Now, lady," replied the barman, gently but firmly, "you know there are no taxis operating tonight." The little blonde started to sob. "How am I going to get home?" she wailed. "That's your problem, lady," replied the barman, "you could go to the front desk and try ordering a car". With a great effort, she got down from the bar-stool and began tottering to the door; she had only managed a few steps when she fell in a heap at my feet. Now, I'm not in the habit of playing knight in shining armour to lady drunks but I found myself helping her to her feet and saying, "I have a car outside. Can I help by giving you a lift home?"

She nodded, unable to speak and still sobbing clung to my arm as I half carried her to the car park. My car was a converible and as soon as I had propped her up in the front seat, I pressed a button to lower the hood. She put her hands to her head and cried, "My hair! It will blow all over the place. What will my husband think?" I remember thinking that in her condition the last thing her husband would worry about was her hair-style. But all I said was, "You need some fresh air. There is nothing like oxygen for clearing the head. Take big gulps of it".

As we drove off, much to my relief, I saw that she was taking in great gasps of air. She managed to give me an address up in the swish Bel Air district, which was about half an hour's drive away. But I deliberately drove slowly in the hope that she would begin to sober up. Sure enough, in about ten minutes she took out her compact and began clearing up her mascara-stained cheeks and repairing her make-up. As I glanced at the reflection in her mirror it suddenly struck me that I had seen that face before but for the life of me I could not put a name to it.

Out of the blue, in a steady voice, she suddenly said, "You're right about the oxygen", then covered her face with her hands and cried in a muffled voice, "Oh, how I hate myself getting drunk". "Do you do it often?" I asked. She nodded her head. "Yes, but only lately". She did not speak again until we reached the floodlit gateway to an imposing house. "Stop here", she said. "I'll tell my husband a friend gave me a lift". Suddenly she reached out and touched my arm. "Anyway, you are a friend. A friend in need". She paused for a second, then she said, "I expect you are wondering why I get drunk?" "That's your business", I replied, "but I wouldn't make a habit of it". "That's just it", she went on, "you see it makes me forget". "Forget what?" I asked, not truly interested. Her reply sent a chill down my spine. "I have cancer and I haven't long to live. But I haven't told anybody, not even my husband". "He should be the first to know", I cried aghast, "he could give you the comfort you need". "No", she said dully, "you see my husband is a very religious man. I used to have faith too. But now I've lost it and knowing that would break his heart". I put my arm around her shoulders. "Forgive me talking like a Dutch uncle", I said, "but he must know you've taken to the bottle?" She nodded. "Well", I said, "that must be breaking his heart. Tell him the whole truth. If he is a truly religious man he will not only understand your losing faith, he will help you get it back". "Maybe you're right", she said. "Anyway, what have I got to lose by giving it a try?" "You have everything to gain", I assured her. She nodded, then bent forward and kissed me on the forehead. The next moment she got out of the car. I stayed and watched her little figure walking steadily up the driveway until she was out of sight. We had not exchanged names and I certainly never expected to see her again.

Four years later I found out her identity. William Powell, a close friend of ours, gave a party to celebrate our wedding anniversary. It was around nine o'clock and the party was in full swing. I was about to ask Liz for the first dance, when I saw him come through the door - Bing Crosby. But my eyes nearly fell out of my head when I saw clinging lovingly to his arm, my damsel in distress. But what a transformation! She was dressed in white satin and tulle and wore a garland of camelias in her blonde curls and was obviously glowing with happiness.

Powell pounced on the couple and led them straight to our table. "Well", beamed Bing, "if it isn't the newly-weds. Happy anniversary to you both". Then he turned to the radiant creature at his side and said, "Meet the wife, Dixie Lee Crosby". As we shook hands I saw a flash of recognition in her eyes. I put my finger to my lips and winked. She got the message and said how do you do in the most formal manner. They sat at our table and Bing said at once, "May I borrow your lovely wife for a whirl around the floor?" "Providing I can have the honour of dancing with yours", I said.

As soon as we hit the dance floor, Dixie's pent-up emotion produced a flood of gratitude. "How wonderful we should meet again! Now at last I have the chance to thank you. You see I took your advice. I told Bing everything. About my illness, my loss of faith. He was wonderful. I know my days are numbered but through Bing I have learned not to be afraid of death. If anything we are closer than we have ever been because every day is a sort of bonus. I never drink now. I feel a new woman. Do I look different?" "You look like a Botticelli come to life", I replied truthfully. "We must tell Bing about how you helped me. He would wish to thank you". I shook my head. "Not a word", I said, "and that's an order. You took the decision. I only offered advice".

Only a few weeks later I learned that she had died peacefully in her sleep.

Memory fades but I cannot recall reading the foregoing extract in any other Crosby magazine.

I suppose there is a possibility that the respective Editors may have found this material too contentious, too sensitive to reproduce.

However, I believe we have a mainly adult readership, who are wise in the ways of the world and are aware of the lesson to be learnt from the dangers of believing the unbelievable when it appears in print.

Isn't it incredible that, for close on forty years, we have been hoodwinked into believing that Dixie Lee died in October 1952, having first been made aware of the true nature of her illness only four months before, in June?

— Unless, of course, we have been foisted off with the further deceit that the first anniversary of Michael Wilding and Elizabeth Taylor's marriage would have been celebrated on the 27th February 1953.

Like the man said, "On ne doit aux martes que la vérité"

GONNA HAVE SOME REAL GOOD MUSIC FOR YOU FOLKS IN A LITTLE BIT, BUT RIGHT NOW . . .

. . . No less a popular music titan than Bing Crosby was aware the old order was passing. The Old Groaner noted that "the whole music business has shaken out and changed a lot, but not all for the better, by any fair means or foul . . . the way the game is played now, it's the disc jockey – as much as, or more than the singers – who produce the hits. A young singer starting out now has to woo them because they run the business . . . Some of them bother me. I really believe that if a disc jockey is going to set himself up as a judge, he should have some real knowledge of what he's about. It's apparent that many who speak in the accents of authority are all accent and no authority. By playing and replaying a song which has nothing but nuisance value, a large nuisance and a lot of sales can be brought about. But in the long run, that practice will give this business a short haul and a bad shake." He further despaired of the "tuneless trend that seems to be the coming vogue." Then Crosby took off on the content of some of the things the disc jockeys were playing. Songs of another day (e.g. 'Sweet And Lovely' and 'Love Thy Neighbour') "survived my assault on them. No screams. No honks. . . . " Perhaps in referring to "honks" and "screams", Der Bingle heard the primal cry of rock and roll rising in the land.

In any event, the response to Crosby's evaluation was immediate. From large and small markets came the reactions, pro and con; they provided a microcosmic view of how deejays viewed their role in popular music at the time:

FOR CROSBY

Gordie Baker (WSPR, Springfield, Mass.): "Certainly Bing is right; Mike Woloson (WNOR, Norfolk, Va.): "A lot of d.j.'s . . . have no knowledge of music, of the artists, or their background, or of what the word, variety means." Red Dales (WCKY, Cincinnati, Ohio): "Bing's really right. We have become a medium of exposure for new songs and new artists. Many of us have become so occupied with trying to come up with something "different', we've lost sight of everything save 'self-promotion' ". Dick Whittinghill (KMPC, Los Angeles, Calif.): "When a disc jockey starts to feel that he is more important than the talent on records he plays, look out"; Ray Perkins (KIMN, Denver, Col.): "Bing's analysis is fair."

AGAINST CROSBY

Rudy Ertis (WTOL, Toledo, Ohio): "It seems absurd to assume the d.j.'s as a group are so well knit together that they will act in the same manner for the sheer joy of it, go out promoting a 'tuneless trend' "; Al Radka (KFRE, Fresno, Calif.): "The public, not the d.j.'s makes the hits"; Dick Gilbert (KTYL, Phoenix, Arizona): "Crosby's falling for a fallacy when he states that jockeys are predominantly responsible for producing the hits"; Nick Nicholson (WBBF, Rochester, NY): "Things are changing. Bing came along at a time the nation needed comfort and solace. The ballad was the ideal form of popular music. It does seem in looking back, songs always seem better."

(Extract from 'Music In The Air — America's Changing Tastes In Popular Music' by Philip K. Eberley. Published by Hastings House 1982)

The Bing Crosby quotes are acknowledged as being from 'I Never Had To Scream', Look Magazine, November 2, 1954 and the 'for' and 'against' quotes from 'Bing Sure Started Something', Variety, November 17, 1954.

There is also a footnote to this extract which reads as follows: "Bill Haley's recording of 'Shake Rattle And Roll' had gone as high as seventh place on 'Billboard's Hot 100' in August, 1954. 'Dim, Dim The Lights' by Haley reached the eleventh spot about the same time as Crosby's polemic in November of 1954. It should be kept in mind, 'Your Hit Parade' was still on television at this time. The 'Hot 100' was Billboard's weekly tabulation of the nation's best selling records. The two were not always in agreement. For what it's worth, the week Crosby made his comments, the No. 1 song in America, according to both listings was 'Mr. Sandman' ".

If the dictionary serves me correctly, I remain disinterested. However, as a notorious pedant on such matters, I should point out that 'Billboard's Hot 100'

did not make its debut until August 4th, 1958.

My reference shows that 'Mister Sandman' did not reach the No. 1 position until 28th November, 1954 and on the day the Bing article actually appeared in 'Look', 'This Ole House' occupied the top spot. (Incidentally, Bing sang both these songs on his radio series, of the time).

I do not think he would have been too disturbed by Bill Haley's early beginnings. He was quite familiar with the rhythm and blues idiom and in 1944, had cut two sides with a (the) leading exponent of the style.

Allowing for a reasonable period of time between interview and publication, it may just as well have been 'Sh-Boom', generally acknowledged as the first of the rock and roll hits and the No. 1 song, for seven weeks during August and September, which was still fresh in his memory.

Finally, an extract from 'HATTIE — The Life of Hattie McDaniel' by Carlton Jackson (Madison).

Hattie may never have known it, but one of her early supporters for the role of 'Mammy' (in 'Gone With The Wind') was Bing Crosby. On January 15th 1937, Crosby wrote to Selznick:

> *'Being loath to go down in cinema history as the only citizen not on record for sticking my nose into the casting for GWTW, I would like to suggest a 'Mammy'. The little lady I have in mind played opposite Robeson in 'Show Boat', and to my mind would be a cinch. I don't know her name, but your hirelings in the casting office could dig it up. Hoping you will pardon my guts'*

The 'little lady', of course, was Hatty McDaniel. When they knew each other better Crosby gave Hattie a 'motto' that she liked to repeat to her friends: 'Always remember this; there are only eighteen inches between a pat on the back and a kick in the rump!'

In any case, Selznick whimsically thanked Crosby: "Dear Bing, Thanks for the suggestion. And also for not wanting to play Scarlett. D.O.S.'

Lionel Pairpoint

Y'ALL COME!

News of the various Crosby gatherings in recent months and first of all we must mention the Gateshead meeting on May 10th. The event at the Swallow Hotel was organised as usual by John Joyce and over 50 guests attended. After a few short words of introduction from John, we had an excellent meal accompanied by Bing on video. A couple of quizzes punctuated the lively discussions and we even had the opportunity to sing along with Sheldon O'Connell's cassette "You Sing The Hits." A very pleasant and enjoyable evening which all who attended will long remember especially as everyone was given a souvenir menu and tablemat by John Joyce!

Meanwhile from the USA, Bob Lundberg of BINGthings Society writes to tell us of the Connecticut meeting

"Our dinner at Southbury, Connecticut was a huge success. The programs were arranged by our members living in that area who formed their Connecticut Crosby Club.

The wonderful BINGthing Society members attending totalled over sixty. Friday, September 13th (yes, the 13th), saw more than thirty enjoying a dinner at Connecticut's oldest inn, The Curtis House, erected before 1754. A grand time it was!

Seminars filled Saturday, September 14th, from 11.00 a.m. until five in the afternoon. Helen Ley reported on the Bing Crosby days held in Front Royal, Virginia. Jean-Paul Frereault showed his videos of being interviewed about Bing by TV stations. He also presented views and comments about his Bing Expositions in Canada. Joe Sinnott, a noted cartoonist and caricaturist, explained the process preparing and designing covers for LP's. Charles Ford reviewed the difficulties in having a record produced. Mark Scrimger, the president of Club Crosby, told of his collection of Bing related items. All were attended by an animated audience.

The evening was equally impressive. After the dinner, the entertainment began. What an evening it was! An amusing skit performed by Bill Hunt and Charlie Ford, titled, "I Needed That," pertained to the complexities we collectors of Crosbyana encounter. David Haron, with his wonderful baritone voice, sang songs popularized by Bing. His piano accompanist was Keith Ingham, formerly a native of England, and a friend of Bing. After the formal affair, members remained listening and dancing to Bing records presented by Jim Johnson. It was near midnight before it was called a day. And what a day, and evening, it was!"

Finally to the Leeds meeting and Phil Morgan has kindly provided the following account of the proceedings.

"The 26th Annual Dinner meeting was held at the Mansion House, Roundhay Park on Sunday, 6th October. Just over 50 of our members were present, again on a glorious day. It really is remarkable that year after year the few days before and after the Leeds event are frequently fraught with windy, rainy and cold weather, but come the Sunday, the skies clear and we are blessed with plenty of sunshine. Several members remarked on this and one or two are convinced that Bing must have some pull with the Almighty. I wouldn't be surprised if they are right!

Proceedings began just after 3 p.m. when guests were welcomed by the organiser Michael Crampton. As Club Secretary, Michael gave a brief report on the year's activities.

Sadly, a number of our friends have now left us and a silent tribute was observed for Jack Manners, Fred Unwin, Dennis Steele and Mrs. Whittingham. Tributes were also paid to the past editors of the magazine, Reg Bristo and Frank Murphy. The work of the present I.C.C. team was appreciated.

The Secretary reported that the costs of producing the magazine had risen considerably mainly due to postage increases and after general discussion, it was suggested that reluctantly, rather than struggle to

make ends meet, subscription charges should be raised to £7 for the coming year.

The event then continued with another excellent video tape prepared by Jim Reilly, consisting of songs from Bing's films with one or two excerpts from Bing's appearances as a guest on Frank Sinatra's 1959 T.V. Show. Altogether, very good viewing and available, I believe, from Jim.

We then had a break for a meal which was up to the usual high standard produced by the Mansion Hotel.

Arnold Pope then supplied his annual quiz, which furrowed more than a few brows.

Our Editor, Ken Crossland, was unfortunately, unable to attend due to business commitments. However, Ken sent a taped message to wish everyone well. Ken revealed that he will be laying down the reins of editorship at the end of 1992. He also provided us with a second quiz.

Speaking personally and as a setter of the Gateshead quizzes, I know just how difficult it is to compile these questions and the efforts that Arnold and Ken put into their quizzes are much appreciated.

There then came a very pleasant surprise. A gentleman from the U.S.A.,. Marq Stankowski from Milwaukee, Wisconsin had been visiting the area just before the meeting. He wasn't able to attend but left a parcel with Michael. This turned out to be 4 song sheets, each blown up and framed. These were raffled and resulted in raising £122 and were marvellous momentoes for the lucky winner.

Many members brought items for sale and a brisk trade was done. Part 1 of the Fred Reynolds book was on sale and it is a must for the keen Crosby collector.

The evening ended around 10.30, with everyone having more happy memories to take away with them, thanks to the organising team led superbly by Michael. We all look forward to next year's event to be held on the first Sunday in October 1992."

Trevor Wagstaff has sent a photograph of three gentlemen at the Leeds event (did they really need a sign saying what they were?) and left to right we see Michael Crampton, John Joyce and Malcolm Macfarlane.

THE CROSBY COLLECTION 1926 - 1977

by Colin Pugh

Part One: 1926 - 1934

This is the superb new book by Fred Reynolds which has been produced by John Joyce. The series of books will provide a detailed review of every commercial recording by Bing and Part One which covers 1926 to 1934 has to be a "must" for every dedicated Crosby fan. Who better to review this important new book than Colin Pugh whom we are pleased to welcome back to the pages of BING.

The only single-word appellation that can be applied to this work is — 'Magnificent'.

By taking every song Bing performed for commercial recording in chronological order, and presenting every relevant detail including — date, recording venue, title, composers (lyrics and music), matrix number and takes, accompaniment, band personnel, other recordings of the song by other artists, films and shows in which the song was either featured or used as the theme, and the two most important factors — the dissecting of the song itself and Bing's interpretation thereof — we are treated to an unbiased and masterly evaluation of the entire performance. The author carried over from his film book technique — The Road To Hollywood — the same approach, the same comprehensive and 'in depth' treatment, the same knowledgeable expertise and not least, the same consummate command of the English language that is a joy to read.

To my knowledge, the only other attempt to analyse Bing's performances to the n'th degree was Dr. J.T.H. Mize but his work is far from comprehensive, he is too fond of alliteration to a point of ungainliness and as his book was published in 1946 it leaves 31 years not covered.

Paragraph two of the 'Preface' mentions the word 'Discography' but in my opinion this is what the book is NOT. A discography is about discs, labels and catalogue numbers — as the word implies — 'a graphical listing of discs'. In this sterling work, discs are hardly mentioned at all. It is an excellent and pertinent choice for the book title — "The Crosby Collection" — and I am relieved it was not marred by the inclusion of the word 'discography'. The confines of the specific 'collection' to which the book title refers are Bing's interpretations of the songs *recorded* for commercial purposes. The book is not about records but about performances for recording. It would be an injustice to call it a 'discography'.

You've got to stand a long way back to obtain this class of composition otherwise it's so easy to become bogged down by minute detail that you lose all sense of

perspective and objectivity. A detached and impartial approach is evidenced by the wider use of the name 'Crosby' and occasionally, 'Bing Crosby' as opposed to a fan's approach of 'Bing'.

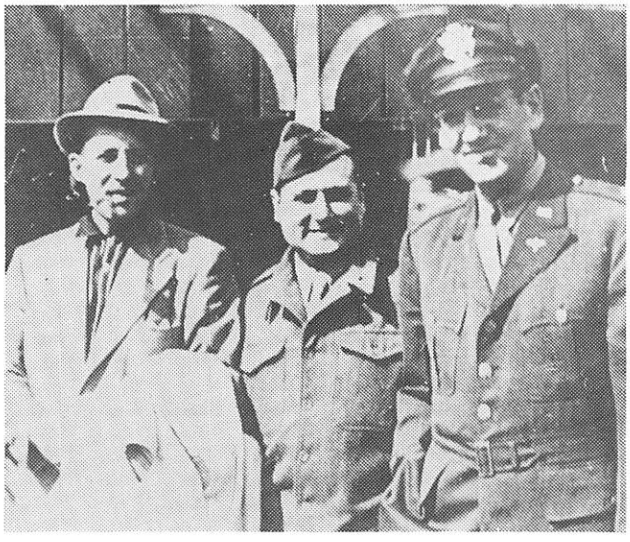
This book — biographical and instructional — will find a place under 'in depth' human studies on the shelves of libraries way into the next century. It gives us the 'whole man' in close-up. Whilst the text will please the average reader as 'informative and interesting', in years to come, students of musical history will use it as their bible. It is a masterpiece of synopsis. We are indeed lucky to have a man of Fred Reynolds talent and capacity to give us this insight.

Colin Pugh

Thanks, Colin. The cost of Part One is £12.50 (including postage). Whilst talking to John Joyce recently, he told me that he still has some 1992 Bing calendars left. The price is an extrememly reasonable £2.50 (including postage and packing). Incidentally, if you don't have copies of John's other publications, please contact him soon if you want them. Details are "Bing — Just For The Record" (the list of Bing's commercial recordings — price £4.50), "Road To Hollywood" (the book on Bing's films by Fred Reynolds — price £15) and "Alternate Bing Crosby" (the book of alternative takes by Colin Pugh — price £5.50). John's address is given at the front of the magazine.

ONE WEEK IN AUGUST 1944

by Malcolm Macfarlane



The photograph above was given to me by member Len Hunter who had obtained it from the house magazine of the Bedfordshire based Charles Wells Brewery. The Brewery was publicising the various celebrations planned for their Pubs in 1992 to celebrate the 50th anniversary of American servicemen coming to the Bedford area. The magazine had published the photograph with the following caption:

"Glenn Miller, right, with Bing Crosby, left, and Jerry Gray (arranger and composer) outside the Co-Partners Hall now the Goods Inward Store/Training centre at The Brewery."

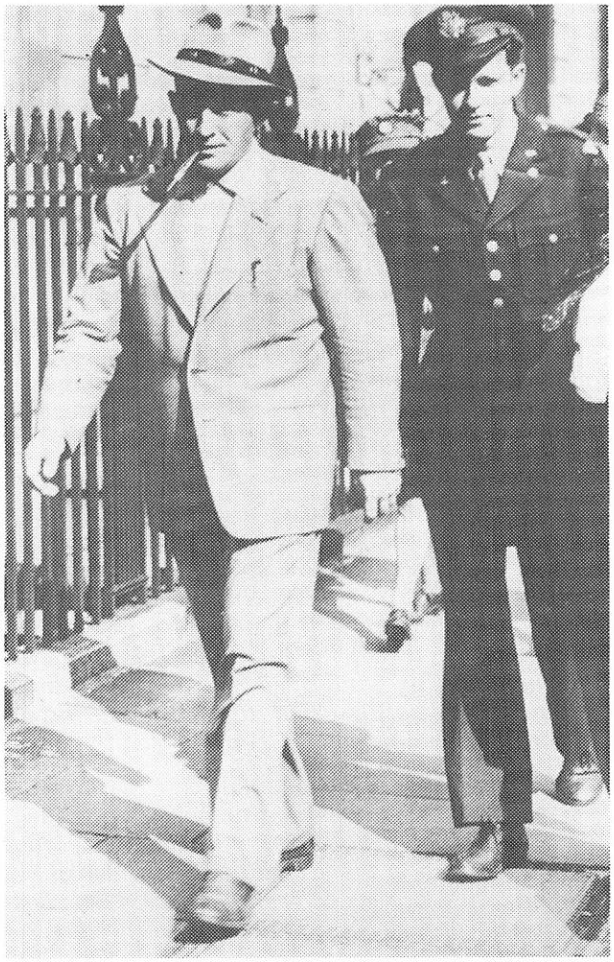
The magazine very kindly gave Len a copy of the photograph which he immediately made available to us. I vaguely recalled that I had seen the photograph before and in fact John Marshall used it in his Crosby Chronicles magazine in December 1981. When was the photo taken? To answer that, we need to give a little more background.

In the article "Bing At The Beeb" in BING 96, I gave details of Bing's first visit to the UK in August, 1944. Paris had just been liberated by the Allies, German V1's (flying bombs) were descending on England every day and a tragedy had occurred at Freckleton, Lancashire on 23rd August when an American Liberator bomber had crashed on to a school killing 54, including 36 children, most of them under 7 years of age. Bing had arrived at Greenock in Scotland aboard the Ile de France on August 25th. The book "Ile de France" by Don Standford describes Bing's voyage aboard the converted liner.

"Crosby worked harder than anybody; he endeared himself to everyone aboard the ship. He was miserably, agonisingly seasick through most of the crossing; nevertheless he insisted on putting on 4 one hour shows a day so that all the troops could be entertained, 2500 at a time - a gruelling schedule for any entertainer, even one who could keep his lunch down, which Crosby could not, as a rule. He could have made it easier on himself; the ship's officers who got three meals a day and had a very pleasant private wardroom to eat them in, sympathetically invited Crosby to join them, but he declined. If two meals a day in the mess hall were all the fighting men got, he said mildly, then that would be good enough for him, and he took his green faced place in the shuffling queue with the troops. He did not spurn the officers' hospitality entirely; the ship's officers had liquor, which the troops did not, and Crosby could occasionally be prevailed upon to join the officers for a single highball in the evening. But then he invariably made it a point to leave shortly before 11 o'clock in order to spend an informal hour with Captain Lauder's Coast Guard gunners as they changed the watch, amiably chatting and joking, and agreeably singing any nostalgic old song that anyone asked for."

From Greenock, Bing went to Glasgow where crowds gathered at St. Enoch's Station in Glasgow to see him off on the sleeper to London. He checked in at

Claridges in London on Saturday August 26th and was soon seen strolling near Marble Arch and Hyde Park. Bing reported to American Army HQ where he was mobbed by officers and GIs alike.



The next day, he was the surprise guest star in "Variety Bandbox" introduced by Tommy Handley and broadcast from the Queensberry All-Services Club (the former Casino Theatre in Old Compton St., now known as the Prince Edward Theatre). Jack Rusin, the Glenn Miller Band's second pianist, accompanied him.

"Melody Maker & Rhythm" of September 2nd 1944 carried a review of the show by Ray Sonin, the Editor, which conveys something of the excitement of the occasion and we are printing this below with generous acknowledgements to Melody Maker. The photographs of the event were published in the Melody Maker of September 9th, and we gratefully reproduce these also. (Our thanks also go to member Joe Brickell for supplying these extracts.)

BING WENT THE STRINGS OF OUR HEARTS!
(A Great Guy entertains the troops)

Let me confess freely and unreservedly that I'm a fan! I always have been, but even more so now that I've seen my idol in the flesh, heard him perform and - forgetting that I am pretty blase after years of working with and among popular entertainers - let myself go like a schoolboy, whooping and cheering all over the place and thoroughly enjoying myself.

The man? Bing Crosby, of course, and I'd like to place on record at once that all of us who have met and seen him agree that a more charming, sociable, kindly and genial guy you could never wish to meet.

All right - so I'm talking like a fan club secretary! So what? This is going to be a rave, and, if you happen to be a collaborationist from the Sinatra camp - well there are plenty of other things to read in the "Melody Maker" this week.

The scene was the Queensberry All-Services Club in London last Sunday evening, 27th August. It was jam-packed from floor to ceiling with some 4,000 excited men and women in uniform. The word had gone around - Crosby was going to appear - and khaki and blue-clad figures had stood for hours in the hot sunshine to get in. As it was, hundreds and hundreds had to be disappointed, since even the vast Queensberry Club isn't elastic-sided. Thanks to the courtesy of BBC executive Cecil Madden and Queensberry Manager John Harding, I was one of the crowd - and was I excited? I certainly was, and I don't care who knows it!

Six o'clock. The red light on the stage flickered its warning and then glowed steadily. The BBC announcer told the world "This is Variety Band-box" and we were off to an hour's recording of this popular broadcast. It was a good show, too. Very lovely Pat Kirkwood was the commere and I go for that mademoiselle in large quantities. She was gay, charming, announced the items with the right degree of gusto, and, when she did her solo piece, really slayed the audience. A special bouquet for her rendering of "Jenny": it's the first time I've really heard the words.

Geraldo and his Concert Orchestra were on the stage, and very nice they sounded, too, especially when Sid Bright played the piano solo in the "Warsaw Concerto" and received a well-deserved, roof-lifting ovation.

Roderick Jones sang, so did Olive Groves, and composer Manning Sherwin played a selection of his own compositions while the audience whistled away his well-known melodies very cheerfully. Then we had Tommy Handley, who was in very good form and got some real belly-laughs. Best gag was his description of a meal which included "Hamburger - Pas de Calais" - a flying sausage with a lighted match stuck in the end",

And then Tommy's voice took on an excited, serious note. He announced the next artist, and, before the words were out of his mouth, the audience rose - for there he was . . . the one and only Bing Crosby - the man whose voice has brought pleasure and sanity into every corner of a mad world at war.

He bounded on to the stage and stood there, beaming while the biggest reception ever accorded to an artist in my memory thundered through the vast hall. The minutes ticked by but the volume of sound didn't diminish, even though producer Stephen Williams vainly tried to stem the tide. Finally, after many minutes, order was restored, and Tommy Handley welcomed Bing to England and presented him with a pipe, to which Bing made the rejoinder: "Well, isn't that nice! What is it?"

And so the bandinage went to and fro until Bing ejaculated, "Well, for ever more" and the stage cleared and it was song time. Accompanying him at the piano was Private James Rusin, second pianist of the Glenn Miller Band and a smashing ivory-tickler. Bing and Rusin had never met one another before this show. They had not rehearsed – just talked over the numbers for a few minutes beforehand – and neither of them had any music. But it didn't matter. Rusin is a first-class pianist, able to tackle anything, and Bing is no slouch, either. Oh! But I'm running ahead. The female fans are dying to know what Bing looks like – and here I am talking music! Well, he looks much younger in the flesh than he does on the films, and he's much slimmer. He's baldish, but not gleamingly so, and he's taller than you imagine. His eyes are just about the most vivid blue I've ever seen – and his tie was pretty vivid too! Then he sang and I don't have to tell you what that was like.

First "San Fernando Valley" – then (and what a gasp of joy when he announced it) "Long Ago And Far Away" and finally, in response to requests "Moonlight Becomes You". He said he wasn't sure of the words of that one so, in the middle, he suddenly sang "Does anyone know the words to this song?" – and this ad lib fitted the music, and it was terrific. And so, with a nice little speech from Bing to the boys fighting overseas, the broadcast ended, amidst tumultous applause, and we all sat back well satisfied.

But there was more to come. After an interval, Bing sportingly came back and gave the boys and girls of the forces half an hour's entertainment – and believe me that really WAS something. He gagged with comic Joe de Rita about Bob Hope and Frank Sinatra, and pulled out two of the best cracks I've heard in years. One was when he announced that he and Sinatra were going to form a double act to go on the halls after the war under the name of "Breathless and Hairless". The other gag concerned Bob Hope. Bing said, "You know, Bob and I are really great pals. There's nothing in the world I wouldn't do for Bob Hope, and there's nothing that Bob would not do for me. And that's how we both go through life – doing nothing for each other.". But in between all this we had a surprise item.

Bing announced that he was going to bring a young lady on to the stage whom he believed we liked. He had never heard her sing but he was told she was the Dinah Shore of this country and he wanted us to give her a big hand.

Well, when he announced her name as Anne Shelton, there was no need to ask for a "big hand" – she got it, a tremendous reception, and one, I think, that even startled Bing – who obviously can't be expected to know how our vocalists rate with us.

Anne looked as excited as any of us. It was a brain-wave of Cecil Madden's that brought her there after broadcasting her own programme "Anne To You" and how the audience appreciated it! She sang "I'll Get By" very charmingly, then – without any rehearsal, she gagged around with Bing as if she'd been doing it all her life.

But when Bing said: "How about you'n me singing a duet together?" Anne just looked into those vivid blue eyes heretofore mentioned and breathed: "I've dreamed of this moment all my life." And it wasn't an act either; we could all see she meant it. So they sang "Easter Parade" – America's Bing Crosby and Britain's Anne Shelton, and Anne didn't let the old country down. Far from it. Her voice blended beautifully with his, she copied his twiddley-bits against the melody and it was a really terrific performance.

Finally, in response to shouts from all over the house, Bing sang "White Christmas" and the show was over, and we came out into the crowded streets of Soho with thousands of people milling around to see the star leave.

Now, what was the secret of Bing Crosby? Well, it is his amazingly relaxed personality that gets you. There is nothing studied or artificial about his movements, his speech or his singing. He's just a natural good guy – and he's essentially masculine! It was interesting to note that men and girls alike were completely captivated by him. Tough Commandos and burly Sergeant-majors were amongst those who yelled out for him to sing "White Christmas" – certainly not hysterical girls.

And outside, it wasn't what we used to call "flappers" who waited to see him. No – it was men and women of all ages and nationalities. It seems that the whole world loves Bing. Later that evening, Bing was dining at Kettner's Restaurant in Soho when the crowds recognised his car standing outside. They chanted "We want Bing, we want Bing", until finally he came out on to the balcony and sang "Pennies From Heaven" to the thousands of people below.

Nor was this all, for as it was getting dark, the crowds assembled again and called him out. This time he sang them eight songs before they would disperse, and thousands of people shone their torches on him as he sang. Of all the Hollywood scenes in which Bing has figured, surely none can compare with the artistry and humanity of this one . . .

Well, there we are. Anne Shelton said all there is to be said when I asked her what she thought of him and she replied; "He is just about the greatest thing that ever happened."

In a nation war-weary and war-torn, with "doodle-bugs" still reminding us that the end is not yet in sight, Bing had brought a breath of peace-time atmosphere, a reminder that there are other things in the world to get excited about than battles.

And that evening did more for transatlantic relationship than a hundred speeches. Thanks, Bing!

Our esteemed member Ralph Harding was one of those thousands shining torches on Bing outside Kettner's Restaurant. Kettner's is still there but we see from the telephone directory that they do not accept reservations nowadays.

The Variety Bandbox programme itself was recorded and subsequently broadcast on both the General Forces Programme and the AEF programme on August 29th. Poor quality recordings of part of the broadcast and the subsequent show are in existence. (The only version of the broadcast we know of was picked up on shortwave by a signals officer on a British Aircraft Carrier in the Indian Ocean. He transferred it from the wire recorder on to cardboard discs. It's not surprising that the quality is a little rough!)

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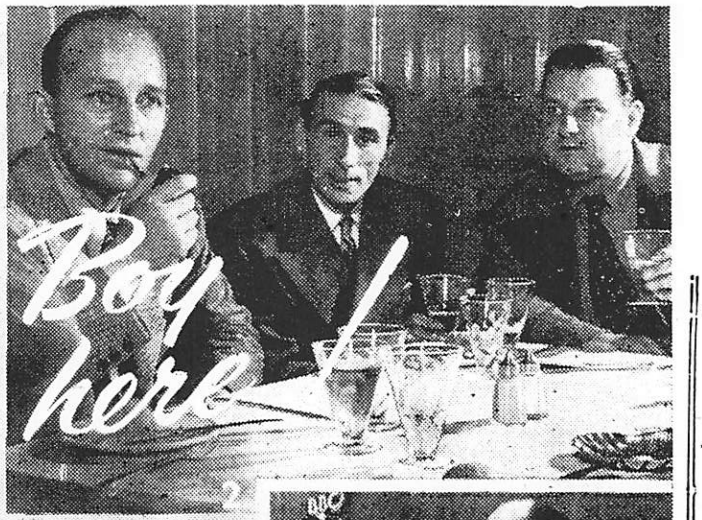

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WELCOME BING!!

—and thanks a million for your terrific rendering of

AMOR AMOR

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STRICTLY speaking, the Bing Boy isn't here, as he left for France during the week—but "anything for a gag" is our motto, and above is a pictorial souvenir of his visit to London.

Except for the photo numbered 6, all these pictures were taken by George Elliott on the occasion of Bing Crosby's broadcast in "Variety Band Box" at the London Queensberry Club, which we reported last week.

1. A group after the broadcast, including Geraldo (extreme left), Pat Kirkwood (commere of the programme), the one and only Bing, and (on the extreme right) B.B.C.'s Cecil Madden (Organiser of Productions for the A.E.F. programme and executive-in-charge of the "Variety Band Box" show).
2. About to have dinner, Bing looks thoughtful. John Harding (manager of the Queensberry Club) is next to him, and on the right is comedian Joe de Rita.
3. Tommy Handley introduces Bing, and presents him with a pipe.
4. The Old Groaner in action. A shot taken while he was singing on the broadcast.
5. Anne Shelton and Bing Crosby gag together and sing a duet in an impromptu item in which Britain's Dinah Shore covered herself with glory for her smashing performance.
7. Beauty and the Bing. Pat Kirkwood and Crosby seem in high good humour as they face the cameraman.

Picture number 6 has crept in as a tribute to another great American artist—Fred Astaire, who has also come over here to entertain the troops. The picture shows him being greeted by three G.I.s on his arrival.

Best Man is the Groom!

NEXT Sunday (September 10) all his London friends will be gathering round to congratulate London tenor-saxist Stanley Best, who is being married that day to Miss Stella Bloom. Ceremony is at the Mile End Synagogue, at 1 p.m.

For some time Stanley has been a leading light in Billy Smith's Band at Covent Garden, and Billy and his boys are rallying round on Sunday to give Stanley a memorable day.

Finishing up a successful season at Green's Glasgow, Oscar Rabin received congrats from one and all when he celebrated the twenty-fifth anniversary of his wedding last week.

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Bing rarely wore his toupee when entertaining troops as will be clear from some of the photographs accompanying this article.

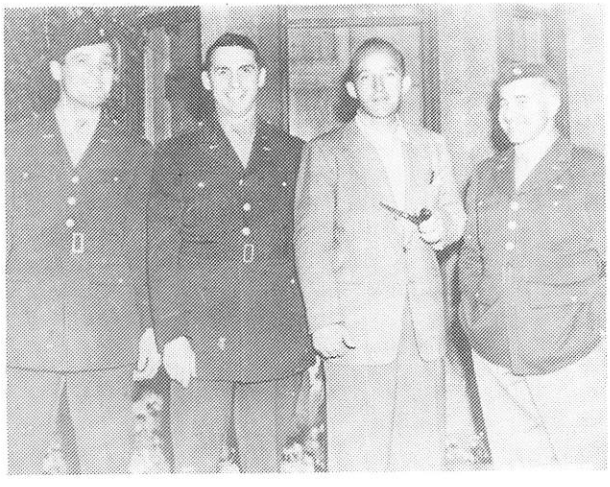
Meanwhile the Glenn Miller Army Air Force Orchestra was billeted at the American Red Cross Enlisted Men's Club on Ashburnham Road, Bedford whilst Glenn himself plus his Public Relations Officer, Don Haynes stayed at Milton Ernest Hall. At Bedford (50 miles from London) were B17 and B24 bases and the BBC Security Studios. The Orchestra did live broadcasts from London and also made transcriptions at the BBC Studios. We don't know what Bing did on Monday 28th August but he went to Bedford early in the morning on Tuesday, the 29th to record with Glenn Miller. However the Miller Orchestra had been performing in Plymouth the previous night and bad weather delayed their flight back until Wednesday 30th August. Pianist Jack Rusin had been left behind and he was available to record with Bing on the Tuesday. We are indebted to the Crosby Collector of December 1972 for the details of Bing's activities in Bedford. First of all, Bing and Jack did three sessions in the BBC Studios.

11.15 a.m.
* Is You Is Or Is You Ain't My Baby?
(broadcast 2/9/44 in "Keyboard Contrasts")
There were probably two more songs recorded at this session.

3.30 p.m.
* If I Had My Way
(Broadcast 9/9/44)
* I'll Remember April (broadcast 26/7/45)
* Amor, Amor (broadcast 26/7/45)

11.00 p.m.
* Honeysuckle Rose
* Long Ago And Far Away
* I'll Be Seeing You
(all broadcast 26/7/45)

The broadcast on Thursday, 26th July 1945 was entitled "Bing Crosby Accompanied By Jack Rusin At The Piano" and was transmitted on the AEF programme.



Bing at Milton Ernest Hall with (left to right) Major Steve Hewes, Major Traister and Major Peter De Palo (winner of Indianapolis Race and holder of world speed record).

Photo from member Connie Richards."

On 30th August, Glenn Miller and the Orchestra arrived back at Bedford and Bing was there to greet them as they arrived at Twinwoods Airfield. After a quick lunch they recorded the programme "A Soldier And A Song" with Bing at the BBC Studios. The show was broadcast on Sunday, September 3rd 1944 on the AEF programme between 12.45 and 1 p.m. Bing sang:-

* Amor, Amor
* Long Ago And Far Away
* White Christmas
* I'll Be Seeing You

There were two other songs recorded by Bing that day and on these he was accompanied by "The Swing Shift" (the Army Air Force Orchestra minus the string section).

* If I Had My Way
* Amor, Amor

Both songs were used as inserts in a programme called "American Dance Band" which was broadcast on Saturday 9th September 1944 on the AEF programme at 9.35 a.m. Some members have a version of "Why Don't You Fall In Love With Me?" which is thought to have been recorded with the Miller band but the source of this cannot be confirmed.

During the sessions, Glenn Miller admired Bing's colourful hand painted tie, which was in marked contrast to Glenn's basic khaki version which he had been wearing for two years. Bing took off his tie and wrote on it "Glenn Miller AAF Band — the greatest thing since the invention of cup mutes", signed "Bing" and gave it to Miller. That evening Bing, Glenn Miller and Don Haynes went to London where Bing broadcast live from the BBC's Paris Cinema in Lower Regent Street as guest singer with George Melachrino and the British Band of The AEF. Recordings of the show are in existence and Bing's songs were:-

* I'll Be Seeing You
* Swinging On A Star
* With A Song In My Heart

Bing and Glenn Miller stayed in London overnight in readiness to do a live broadcast from the Paris Cinema on Thursday 31st August. The show was an AEF programme "American Band Of The AEF and some members will have this on record as it was issued commercially after its re-discovery in the late 1970s.

During the rehearsal, Miller wanted to go through one song (Poinciana) again but Bing refused saying "What, and make all these boys tired? Glenn, dear boy, just wave your baton and I promise I'll come in." Bing also pleased the band by providing booze at the session which the strict disciplinarian, Miller, appears to have allowed on this occasion. The half hour show started at 8.30 p.m. and Bing's songs were:-

* Long Ago And Far Away
* Amor, Amor
* Swinging On A Star
* Poinciana

Later that evening, Bing also took part in the opening of the Stage Door Canteen, at 201 Piccadilly. The actual opening by Anthony Eden took place at 9.15 p.m. and Bing must have had to hurry there after the show with Glenn Miller. Bing indulged in some dialogue with Jack Buchanan and sang:-

* San Fernando Valley (the Movietone Newsreel film of this was shown before Bing's 1976 Palladium Shows)
* Amor, Amor

Bing at the Stage Door Canteen. Photographed by Sir Lancelot Vining.

Photo provided from the collection of Stan White.

Recordings of the show were broadcast on the General Forces Programme at 7.45 p.m. on September 1st and on the AEF programme on the same day at 6.15 p.m. Bing, Glenn and Don Haynes had a late dinner at Grosvenor House in Park Lane before Glenn and Don left to go back to Bedford. Bing went off to France the next day.

During his one week's stay in England, Bing is said to have broadcast to Germany, speaking and singing phonetically accompanied by Jack Rusin. This may have been on either the Monday or the Friday of that week. It may have been on the Monday that Bing found time to visit the survivors of the Freckleton tragedy in a hospital at Warton, Lancs and he sang "White Christmas" and "Don't Fence Me In" to 3 five-year old children who had been badly burnt. It has been related that Bing could not sing at first because he was so upset at the sight of the children and he had to go outside for a moment or two to compose himself before returning to sing to the children.

Bing and his troupe of entertainers (a guitar player called Buck Harris, an accordionist named Earl Baxter, another singer Jeannie Darrell, dancer Darlene Garner and comedian Joe De Rita) flew to Cherbourg in France on Friday September 1st. They went up the peninsula to Paris and then to Nancy and to Metz, where fighting was still going on. Bing almost got to one village before the Allies took it but

fortunately his driver turned round and brought him back to safety. Glenn Miller lent him Jack Rusin as accompanist but Rusin never caught up with Bing because of transport difficulties.

The BBC hoped to record Bing entertaining troops in Europe but to the best of my knowledge no recordings were made of the many shows Bing did in France. A flavour of the events which took place can however be gained from listening to "The Road To Berlin", a Cavalcade of America programme broadcast on NBC on February 5th 1945. Bing and his colleagues recall some of the activities in which they participated and reprise some of the songs. The programme is available on LP, Spokane 30 Der Bingle Vol. 4. I wonder what happened to the other members of Bing's troupe and indeed to Jack Rusin. Can anyone supply details?

Glenn Miller's plane went missing in December, 1944. Bing and he did not meet again after their dinner together on August 31st. So back to the photograph at the beginning of this saga. From the information given above, it must have been taken during the afternoon of Wednesday 30th August 1944. Amazing the memories a single photograph can bring back, isn't it? Bing certainly had an action packed week in England and probably few people at the time appreciated his heavy schedule.

(Editor: Some of the shows mentioned in this article have been put together on cassette. The quality is inevitably a bit variable in places but anyone interested in this, should contact Larry Shannon, Hollywoods, 11 Mayfield Grove, Rhyl, Clywd, N. Wales LL11 84BW - Tel. 0745 332072)

Keith Parkinson's

CELLULOID CROSBY

Reader Joe Lawrence is interested in Bing's Box Office appeal. He writes: "Everyone knows of the 'Oscar' Awards but little has ever been said about the Top Ten Box Office stars. I have a complete list of all the number ones, but is it possible to trace the full top ten names? I feel certain that Bing appeared on most of them." A full listing follows where Bing had a placing. I know from what Joe writes in a later letter that he'll be surprised to learn than Bing only made two appearances on the list during the 1930s.

First though, an explanation as to how the list is compiled. Each year Quigley Publications in the U.S.A. asks film exhibitors to name that year's top box office stars. Although these polls provide only approximate indices of American tastes — a star who has had three movies released that year has an obvious advantage over an actor with only one film — they are regarded as the best available measure of who pulls in the crowds. John Wayne has appeared on these lists more often than any other star: Between 1949 and 1976 there were only three years he wasn't cited. These are the full top ten listings when Bing was placed:

1934
Will Rogers
Clark Gable
Janet Gaynor
Wallace Beery
Mae West
Joan Crawford
Bing Crosby
Shirley Temple
Marie Dressler
Norma Shearer

1937
Shirley Temple
Clark Gable
Robert Taylor
Bing Crosby
William Powell
Jane Withers
Fred Astaire/Ginger Rogers
Sonja Henie
Gary Cooper
Myrna Loy

1940
Mickey Rooney
Spencer Tracy
Clark Gable
Gene Autry
Tyrone Power
James Cagney
Bing Crosby
Wallace Beery
Bette Davis
Judy Garland

1943
Betty Grable
Bob Hope
Abbot & Costello
Bing Crosby
Gary Cooper
Greer Garson
Humphrey Bogart
James Cagney
Mickey Rooney
Clark Gable

1944
Bing Crosby
Gary Cooper
Bob Hope
Betty Grable
Spencer Tracy
Greer Garson
Humphrey Bogart
Abbot & Costello
Cary Grant
Bette Davis

1945
Bing Crosby
Van Johnson
Greer Garson
Betty Grable
Spencer Tracy
Humphrey Bogart/
Gary Cooper
Bob Hope
Judy Garland
Margaret O'Brien

1946	1947	1948
Bing Crosby	**Bing Crosby**	**Bing Crosby**
Ingrid Bergman	Betty Grable	Betty Grable
Van Johnson	Ingrid Bergman	Abbott & Costello
Gary Cooper	Gary Cooper	Gary Cooper
Bob Hope	Humphrey Bogart	Bob Hope
Humphrey Bogart	Bob Hope	Humphrey Bogart
Greer Garson	Clark Gable	Clark Gable
Margaret O'Brien	Gregory Peck	Cary Grant
Betty Grable	Claudette Colbert	Spencer Tracy
Roy Rogers	Alan Ladd	Ingrid Bergman

1949	1950	1951
Bob Hope	John Wayne	John Wayne
Bing Crosby	Bob Hope	Martin & Lewis
Abbott & Costello	**Bing Crosby**	Betty Grable
John Wayne	Betty Grable	Abbott & Costello
Gary Cooper	James Stewart	**Bing Crosby**
Cary Grant	Abbott & Costello	Bob Hope
Betty Grable	Clifton Webb	Randolph Scott
Esther Williams	Esther Williams	Gary Cooper
Humphrey Bogart	Spencer Tracy	Doris Day
Clark Gable	Randolph Scott	Spencer Tracy

1952	1953	1954
Martin & Lewis	Gary Cooper	John Wayne
Gary Cooper	Martin & Lewis	Martin & Lewis
John Wayne	John Wayne	Gary Cooper
Bing Crosby	Alan Ladd	James Stewart
Bob Hope	**Bing Crosby**	Marilyn Monroe
James Stewart	Marilyn Monroe	Alan Ladd
Doris Day	James Stewart	William Holden
Gregory Peck	Bob Hope	**Bing Crosby**
Susan Hayward	Susan Hayward	Jane Wyman
Randolph Scott	Randolph Scott	Marlon Brando

Bing's five years in the top spot have never been surpassed.

* * * * * *

June 18th of this year saw the death aged 69 of actress Joan Caulfield. If I had to describe her in one word I would choose 'Beautiful' because I was quite enchanted by her looks when she was at her peak in the 1940's. And so was Bing!

They first appeared in the same film (but not together) in 1944. That was 'Duffy's Tavern'. One of Paramount's portmanteau pictures popular about that time. They were really together in 'Blue Skies' the following year, the movie ending with them being re-united after the usual plot misunderstandings that are contrived to separate the songs in all good musicals! Ginger Rogers was originally pencilled in as Bing's leading lady in 'Blue Skies', and there is strong opinion that Bing pulled strings to gain Joan the part. He was certainly instrumental in making sure that she was cast opposite him in his next movie, 'Welcome Stranger'. That was made in 1946, the same year that they were last together in the same film, 'Variety Girl'. As with 'Duffy's Tavern', they did not share a scene on the screen.

We won't concern ourselves here with Bing's rumoured off-screen romantic involvement with her. Suffice to say that she apparently expressed regret that Bing's religion forbade divorce from Dixie in order to legitimise their relationship.

Her popularity in the 1940's came from films such as 'Miss Susie Slagles' (1946), 'Monsieur Beaucaire' (1946) and 'Dear Ruth' (1947). She married producer Frank Ross in 1950 and officially retired. Ten years later they divorced but Joan was then no longer a glamour-puss and her film career was barely rekindled by such 'B' Westerns as 'Cattle King (1963), 'Red Tomahawk' (1967), 'Buckskin' (1968) and 'Pony Express Rider' (1976). That was her last film. Considering her film career spanned thirty years, her infrequent stints in front of the cameras left us with precious little to remember her by.

* * * *

Bing's two 1991 movie contributions were soundtrack songs:

Hudson Hawk. Assistant Editor Malcolm was lucky — his children saw the film on his behalf. He might have paid good money and regretted his extravagance. This American comedy thriller was the first major financial disaster of the 1990's as far as Hollywood is concerned. Star Bruce Willis made unreasonable demands and Columbia Pictures thought that his name above the title would justify allowing him a tremendous dose of smarmy self-indulgence. Even though Bing's Decca recording of 'Swinging On A Star' plays an important part in the film's plot it does not justify a recommendation to see

the film. Willis, as the Hudson Hawk of the title, plans to steal a Leonardo Da Vinci from a New York Auction House. He estimates the heist will take the length of time needed to play Bing's recording. Together with his accomplice (Danny Aiello) they sing and dance to the number whilst breaking into the safe. If I revealed more of the plot you wouldn't want to hire the video and Columbia would have an even greater financial loss. Suffice to say this attempt at Hitchcockian comedy-suspense fails to work.

OSCAR. When Sylvester Stallone isn't playing Rocky or Rambo he tries to turn in performances which contrast with his popular image. His character of Angelo Provolone, a 'Thirties Gangster', is an example of a brave attempt at comedy which doesn't work. The story concerns the Stallone character promising his dying father he will go straight. Marriage plans involving Stallone's screen daughter and a subplot regarding a maid who bore Stallone a second daughter unknown to him give the story the feel of a French farce. This is hardly surprising as that is how the plot started life in the 1960s. Once again we find the Crosby voice is used to establish a sense of time. The story is set in 1934 and Bing's recording of 'Sweet Georgia Brown' dating from 1932 is used as background music (along with such period pieces as 'Tea For Two' from Fred Waring and his Pennsylvanians). See it on video, if only to reacquaint yourself with Hollywood stalwarts Don Ameche, Yvonne De Carlo, Eddie Bracken and Kirk Douglas, in supporting roles.

Keith Parkinson

Keith continues with his marathon series

THE A - Z OF BING'S MOVIES

BENCHLEY, ROBERT (1889-1945). It was at the end of Benchley's career that he brought his humourous style to bear on a couple of Crosby pictures. He played himself in "Duffy's Tavern" when he is in a scene narrating a bedtime story to the four Crosby boys. The story happens to be about their dad, who makes a brief appearance. The following year he is used to great advantage in "Road to Utopia" (1946) which he introduces and then acts as occasional narrator. He is also glimpsed in the short "Hollywood Victory Caravan" (1945) in which Bing sings one song. Benchley was a literary man and pre-Hollywood he was a newspaper editor. He became Managing Editor of 'Vanity Fair' and later on Drama Editor of 'Life' and Theatre Critic for 'The New Yorker'. He made his mark in films as writer/narrator/actor in a series of shorts made between 1928 and 1945. These were nothing more than ten minute lectures with self-explanatory titles like "The Sex Life of the Polyp" (1928), "How to Sleep" (1935), "The Courtship of a Newt" (1938) and "Keeping in Shape" (1942). At the time they seemed very funny. By the early 'thirties producers were conscious that Benchley could add value to their feature products, particularly as he often wrote his own material. This led to appearances in such as: "China Seas" (1935), "Foreign Correspondent" (1940), "The Major and The Minor" (1942) "I Married a Witch" (1942) and "Weekend at the Warldorf" (1945). For many years he coped with an alcohol problem.

BENDIX, WILLIAM (1906-1964). Actor. Like Bing, a Paramount contract player, but it seemed as though the two were destined to appear in the same film without meeting. They avoided being in the same scene in three of Paramount's all-star compendium films, "Star Spangled Rhythm" (1942), "Duffy's Tavern" (1945) and "Variety Girl" (1947). When they were cast together it was perfect casting. It happened just once, in "A Connecticut Yankee in King Arthur's Court" (1949). Bing is Hank Martin who finds himself waking up in the year 582 AD by being prodded with the lance of Sir Sagramore (Bendix). Bing later prevents the execution of his friend and the good humour positively bubbles when they are joined by Sir Cedric Hardwicke for the "Busy Doing Nothing" sequence.

Bendix made his Broadway acting debut as an Irish Cop in 1939. In 1942 he moved to Hollywood and was soon churning out a film every two to three months. He was one rung above character actor although type-casting usually saw him as a simpleminded soul. He proved a good foil for Alan Ladd in "The Glass Key" (1942) and "The Blue Dahlia" (1946). Whilst his film career was taking hold he went to the heart of the listening public with his weekly sit-com 'The Life of Riley'. This was filmed in 1949 and then became a successful television series in the 'fifties. He was most at home in action/adventure pictures, hence "Two Years Before The Mast" (1946), "Street of Laredo" (1949), "Submarine Command" (1951) "Macao" (1952) and "The Deep Six" (1958). He decided to transfer his film career to England in the late 'fifties and cheap but popular films like "Idol on Parade" (1958) and "Johnny Nobody" (1961) kept him in the public eye. His last film, released the year after his death was "Young Fury".

BENNETT, JOAN (1910-1990). Actress and leading lady to Bing in two consecutive 1935 comedies, "Mississippi" and "Two for Tonight". As is to be expected, Bing wound up with Miss Bennett in both films. Joan is the younger sister of actress Constance. She entered films at the age of six and became a "Star" in 1929 when she was cast opposite Ronald Colman in "Bulldog Drummond". By the time she was acting with Bing she was 'Box Office Draw'. She was acting in films until the late 'seventies and appeared in a fair number of clinkers. The few redeeming movies she made after the 1930s included "The Woman in the Window" (1944), "Father of the Bride" (1950) and "We're no Angels" (1955). Towards the end of her career she was enticed to the land of Hollywood has-beens (Italy) where she made a fairly impressive horror picture, "Suspiria" (1977).

I do not know of any film in which she appeared which had a plot more intriguing than her own potted biography. The bare bones are this. She married at 16, became a mother at 17 and divorced at 18. Her second husband was producer-writer Gene Markey (married 1932, divorced 1937). Her next producer was Walter Wanger whom she married in 1940. That marriage lasted for a quarter of a century but had a strange interlude mid-way when Wanger was jailed for shooting Jennings Lang, Miss Bennett's agent, when he was in a jealous rage. Her fourth marriage was in 1978 to movie critic David Wilde.

BERGMAN, INGRID (1915-1982). Actress who made one film with Bing, but it burnt itself into the cinematic memory. She was Sister Benedict in "The Bells of St. Mary's" and although relationships on set were generally professional rather than overly friendly, the screen relationships of Father O'Malley and Sister Benedict were warm and endearing. Her film career began in Sweden and it was Hollywood producer David O. Selznick who was confident that he could make a lot of money out of her that resulted in her English speaking screen debut in "Intermezzo" (1940). There were more hits than misses in the early Hollywood years: "Doctor Jekyll and Mr. Hyde" (1941), "Casablanca" (1943), "Gaslight" (1944), "Spellbound" (1945) and "Notorious" (1946).

It was notoriety which saw her popularity instantly plummet when she left her husband for Italian director Robert Rossellini in 1949. It was not until she made "Anastasia" in England in 1956 that she began to prove her worth as a box-office draw once more. The successes were not as thick on the ground as during her Hollywood hey-day however with only "The Inn of the Sixth Happiness" (1958), "Cactus Flower" (1969) and "Murder on the Orient Express" (1974) standing out. By the 1970s she was in demand by directors for the 'Art House' Cinema market and she was nominated for an Academy Award as best actress for her performance in Ingmar Bergman's "Autumn Sonata". She died of cancer.

BERLE, MILTON (1908-). Comedian. In "Let's Make Love" he was one of the three tutors employed by Yves Montand to turn him into a polished entertainer. Bing was Montand's vocal coach. Gene Kelly gave dancing lessons and Berle dispensed the finer art of comic delivery. Berle was treading the boards at the age of four and in silent movies at the age of eight. Adult movie roles began in 1937 but nothing memorable came out of Hollywood. It was television which made him famous. He hosted variety shows in the States from 1948 and when he was at his TV peak in the mid-'fifties he was known as "Mr. Television". However, by the late 'fifties America's television love affair with 'Uncle Miltie' was on the wane and he took another stab at the big screen. By and large the parts were small but the film's themselves had better production values than earlier. Titles such as "The Bellboy" (1959), "It's A Mad, Mad, Mad, Mad, World" (19673), "The Loved One" (1965) and "The Oscar" (1966) are respectable contributions to his filmography.

BERLIN, IRVING (1888-1989). Composer who wrote the songs for three of Bing's most popular films. His contribution to Crosby pictures is detailed below together with the songs which were sung by Bing:

"Reaching for the Moon" (1930). When The Folks High Up Do The Mean Low Down (with Bebe Daniels and June McCloy)
"Angels of Mercy" (1941): Angels of Mercy
"Holiday Inn" (1942): I'll Capture Your Heart (with Fred Astaire and Virginia Dale and reprised with Astaire, Dale and Marjorie Reynolds). Lazy; White Christmas (with Marjorie Reynolds); You're Easy To Dance With (with Fred Astaire); Happy Holiday (with Marjorie Reynolds); Let's Start The New Year Right (sung twice, on the second occasion with Fred Astaire, Marjorie Reynolds and Virginia Dale); Abraham (with Marjorie Reynolds, Louise Beavers, Joan Arnold and Shelby Bacon); Be Careful, It's My Heart; Easter Parade; Song Of Freedom; I've Got Plenty To Be Thankful For.
"Blue Skies" (1946); I've Got My Captain Working For Me Now (with Billy de Wolfe); All By Myself (with Joan Caulfield); I'll See You In Cuba (with Olga San Juan); A Couple Of Song And Dance Men (with Fred Astaire); You Keep Coming Back Like A Song (sung twice); Always , Blue Skies, The Little Things In Life; Not For All The Rice In China; Russian Lullaby; Everybody Step; How Deep Is The Ocean; Getting Nowhere; Any Bonds Today; This Is The Army Mr. Jones; White Christmas.
"White Christmas" (1954): White Christmas (sung twice, the second time with Danny Kaye, Rosemary Clooney and Gloria Wood); The Old Man (with Danny Kaye); Heat Wave (with Danny Kaye); Let Me Sing And I'm Happy (with Danny Kaye); Blue Skies (with Danny Kaye); Snow (with Rosemary Clooney, Danny Kaye and Gloria Wood); I'd Rather See A Minstrel Show (with Danny Kaye and Rosemary Clooney); Mandy (sung twice, first with Danny Kaye, then with Rosemary Clooney); Count Your Blessings Instead Of Sheep" (sung twice, the first time with Rosemary Clooney); What Can You Do With A General; Gee, I Wish I Was Back In The Army (with Danny Kaye, Rosemary Clooney and Gloria Wood).

If it were necessary to have a claim to place Berlin amongst the top popular composers of the twentieth

century it would be supported by these incontestible facts:

a) He wrote both words and music
b) His success spanned half a century
c) His songs had durability — many are now standards

and yet to see the man in action (he could only play and compose in the key of F) he was a most unassuming type. His singing talent was better left in the bathroom. Bing tellingly said: "You have to hug him to hear him". His contributions to non-Crosby films provide a list of hit musicals including: "The Jazz Singer" (1927); "Kid Millions" (1934); "Top Hat" (1935); "Follow the Fleet" (1936), "On the Avenue" (1937), "Carefree" (1938), "Alexander's Ragtime Band" (1938), "This is the Army" (1943), "Easter Parade" (1948), "Annie Get Your Gun" (1950), "Call Me Madam" (1953) and "There's No Business Like Show Business" (1954). There was talk of a movie to be based on his life, appropriately titled "Say it with Music". Berlin had little enthusiasm for the project and despite a proposed strong cast, including, Bing, Sinatra, Dean Martin and Louis Armstrong, nothing materialised.

BETWEEN THE DEVIL AND THE DEEP BLUE SEA *(Song).* Shoe-horned into the Sennett Short "Sing, Bing, Sing" (1933) for no reason other than that it is a good song. Bing waited a quarter of a century before committing it to wax. Written by Ted Koehler and Harold Arlen, the song is rightly regarded as a standard for all middle of the road singers to tackle at some stage in their careers.

BEWARE *(Song).* Written by Johnny Burke and James V. Monaco as part of their score for "Rhythm on the River" (1940). It was filmed with Bing's vocal being supported by John Scott Trotter, Piano and Perry Botkin, Guitar. It then ended up on the cutting room floor, probably to prevent the film from running too far over the then accepted ninety minute maximum.

BICKFORD, CHARLES (1889-1967). Actor. He was the tycoon J.L. Higgins in the Crosby picture "Riding High" (1950). As Bing's boss in the film he orders Bing to get rid of the racehorse Broadway Bill. Of course Bing refuses, thereby rescuing the plot! Bickford arrived in Hollywood from Broadway at a time when stage actors were needed to cope with the demands of clear diction for the newly arrived talkies. He rarely starred in films, but his powerful screen presence meant that he quite often brought dignity to a part that wasn't always worthy of his talents. I have indulged myself in selecting my personal favourite Bickford films from his output covering nearly forty years: "The Farmer takes a Wife" (1935), "High Wide and Handsome" (1937), "Of Mice and Men" (1940), "The Song of Bernadette"(1943), "The Farmer's Daughter" (1947), "Johnny Belinda" (1948), "A Star is Born" (1954), "The Big Country" (1958) and "Days of Wine and Roses" (1962).

THE BIG BROADCAST. Film released in 1932 and the first in the Paramount series. It was whilst filming this one in the summer of 1932 that Bing was signed to his first Paramount contract. The plot capitalised on the current popularity of radio, the studio assuming that listeners would welcome seeing their favourites on the big screen. The action takes place at Station WADX which meant that Paramount cut costs and managed with one basic set. Bing played himself and provided vocal on "Where The Blue Of The Night", "I Surrender Dear", "Dinah", "Here Lies Love", "I've Got Five Dollars" and "Please". Speciality acts in the film included Kate Smith, The Mills Brothers, The Boswell Sisters and Arthur Tracy.

THE BIG BROADCAST OF 1936. Paramount's second big broadcast film released in September 1935. In this one Bing had a guest spot, singing "I Wished On The Moon". It was the only 'Big Broadcast' film to show a loss even though costs were kept down by director Norman Taurog. During the thirteen months the picture was being 'assembled' he photographed stage acts as and when they passed through California. Amongst those captured on film are Richard Tauber, singing "Melody In F", The Vienna Boys Choir, singing "Tales From The Vienna Woods" and Bill Robinson, dancing "Miss Brown To You". The Ethel Merman performance of "It's The Animal in Me" was a song sequence cut from the 1934 picture "We're Not Dressing."

BILLBOARD GIRL. 1932 Mack Sennett short. The title refers to Margie 'Babe' Kane with whom Bing falls in love when he sees her picture on a billboard. Although she is in love with someone else, Bing wins her over in the closing minutes of this two-reel comedy. In 1935 Astor pictures acquired the rights to the Sennett library and issued an edited version of the film under the title "Bring on Bing". In 1946 the same company used two Crosby vocals from the film in the feature compilation "Road to Hollywood".

BING CROSBY'S WASHINGTON STATE. 1968 documentary short. The film was commissioned to promote the tourist attractions of Washington State. It was a 28 minute travelogue concentrating on the more scenic elements of that State. Bing was an obvious choice as narrator because it was the State of his birth. At the end Tacoma is visited and Bing refers to it as his birth-place.

BING PRESENTS ORESTE. Paramount trailer. At least I regarded it as a trailer when I saw it in 1956 as an eleven minute promotion for "The Vagabond King" which was shown at my neighbourhood cinema the following week. The film turned out to be a bore and its star, Oreste Kirkop, went into instant retirement. Paramount probably knew they had a dud on their hands when they prevailed on Bing's goodwill to help give it some clout at the box-office. Bing's assignment was to introduce Oreste to an eager public and then the operatic star was seen in extracts from songs featured in "The Vagabond King". A previous lost cause of a film was "The Great John L.". But when Bing contributed to radio promotional material for that box-office flop at least he had a good excuse — he was one of its backers when it was made in 1945.

BINYON, CLAUDE (1905-1978). Although Binyon directed films for five years from 1948 to 1953, it is as a screenwriter that he became involved with Crosby movies. His Crosby half dozen are:

"College Humour" (1933). Screenplay with Frank Butler.
"Mississippi" (1935). Adapted from the screen with Herbert Fields.

"Sing You Sinners" (1938). Story and screenplay
"Holiday Inn" (1942). Screenplay
"Dixie" (1943). Adapted for the screen
"Pepe" (1960). Screenplay with Dorothy Kingsley.

He signed with Paramount in 1932 and the first five films on the above list are typical of his work. Other so-so work includes "If I had a Million" (1932), "Accent on Youth" (1935), "True Confession" (1937), "This is the Army" (1943) and "Incendiary Blonde" (1954). His flirtation with directorial chores produced forgotten Paramount A-minus movies like "Family Honeymoon" (1953). He wisely returned to writing and rounded off his career with such films as "Rally 'Round the Flag Boys" (1958), "North to Alaska" (1960) and "Satan Never Sleeps" (1962).

BIRDS OF A FEATHER *(Song)*. Written by Johnny Burke and James van Heusen as part of the score commissioned by Paramount for the 1941 "Road to Zanzibar", it was then used for its musical content only in a sequence where Hope and Crosby do impressions of two orchestra leaders meeting. The song itself was recorded by Bing in December of 1940 when it was part of a Decca recording session covering the songs from the film.

BIRTH OF THE BLUES *(Film)*. This 1941 Paramount production stands up well in the 'nineties. At 85 minutes it is as compact as possible, it brims over with songs (fifteen, of which Bing sings on eight) and because it is set in the early Jazz era it retains its period feel. The story covers the development of New Orleans Jazz at the turn of the century. Bing plays Jeff Lambert who leads the band, thwarts a gang of villains

led by J. Carrol Naish and conducts a romance with Mary Martin. Things were less than comfortable with Miss Martin at the time as she was pregnant, and director Victor Schertzinger scheduled the shooting of the film in such a way that her contributions were filmed as hastily as possible. The musical content of the film is as strong as in any Crosby movie. As well as having a hit song written by Johnny Mercer — "The Waiter and the Porter and the Upstairs Maid" — it relied heavily on tried and tested jazz standards like "Birth of the Blues" and "St. Louis Blues" as well as evergreen standards such as "By the Light of the Silvery Moon" and "Wait till the Sun Shines Nellie". Buddy de Sylva, the film's producer was co-lyricist of the title song. The film can be said to be roughly based on the formation of Nick Larocca's original Dixieland Jazz Band and supposedly the first white group to play black music.

Once In A While . . .

Regrettably, it falls to us to chronicle the passing of Bing's contemporaries, several more of whom we bid a fond farewell.

Father Dussault probably had the closest link with Bing of those who have passed away since the last issue. Dussault enrolled at Gonzaga Preparatory School as a junior in 1920 and graduated from Gonzaga University in 1926., He met Bing during his time at Gonzaga and they became lifelong friends. The Rev. Arthur L. Dussault as he became, was ordained a Jesuit in 1940 and returned to Gonzaga in 1942 as Dean of Men and Athletic Director. He was named Vice President of University Relations in 1958. His 70 year association with Gonzaga earned him the title "Mr. Gonzaga". Father Dussault retired last year and he died at the age of 87 following an apparent stroke. **Frank Capra** who died at the age of 94 was one of the most famous of the Hollywood film directors. He directed Bing in "Riding High" and in "Here Comes The Groom". Capra experimented in "Riding High" when he persuaded Bing to sing "Sunshine Cake" live instead of miming to the playback as was the norm in most films. A similar technique was apparently used for "In The Cool Cool Cool Of The Evening" in "Here Comes the Groom." **Michael Landon** who died in July at the age of 54 from cancer, came to fame as Little Joe in Bonanza.

He also starred in the TV series The Little House On The Prairie and in Highway To Heaven. Michael appeared in Bing's 1973 Christmas special "A White Christmas at Sun Valley." **Geoff Love** the well known British musician died on 8th July at the age of 73. It is only in recent years that we have discovered that he was the orchestral conductor on Bing's Longines Symphonette recordings in 1965 and 1968. The tracks

were laid down in the UK and then Bing added his vocals in the USA. The LPs stated that the orchestra was conducted by Mishel Piastro and presumably this was a pseudonym for Geoff Love unless a real Mr. Piastro simply took the credit. Geoff also recorded under the name of Manuel And His Music Of The Mountains. The American tenor saxophonist **Eddie Miller** died in Los Angeles on 6th April. He was 79. Eddie seems to have been one of those musicians who was often part of the musical scene around Bing in the late 20s and 30s. He was a member of Bob Crosby's Band from its formation in 1936. During the war, Eddie joined the Army and in 1943 Bing was due to entertain at his camp. A communique arrived from military HQ saying "Bing Crosby requests that Private Miller accompanies him as he knows all his tunes." Bing thought that he was doing Eddie a favour but Eddie was actually due for a weekend pass and the Army cancelled it! Bing gave a concert in New Orleans in 1976 on his way back from the Palladium shows. As he started singing "Basin Street Blues", Eddie Miller, Pete Fountain and Al Hirt came out of the audience to a great reception. **Wilfred Thomas** also passed away some months ago and whilst he was born in Britain in 1904, it was in Australia that he became famous as a broadcaster. Sometimes confused in this country with Wynford Vaughan Thomas, Wilfrid's connection with Bing was an interview with him on 15th October 1960. The Festival LP of that interview is now very rare and is keenly sought after.

One Sweet Letter From You

Malcolm Macfarlane as Assistant Editor deals with general correspondence with members. Malcolm will be very pleased to hear from members and his address is given at the beginning of the magazine.

George Patmore, 53 Severn Way, Cressage, Shropshire SY5 6DS (Tel. 0952 510469)

. . . A few months back, I went through my modest LP collection of Bing (only 137) and chose my favourite recording from each side of each LP. I intend to put these into an alphabetical list for putting onto cassette tapes for my ready availability. So far I have taped the "A's" and this has led to the discovery of the means of becoming a prolific novelist. I'm sure that we all know of Barbara Cartland, primarily as a prolific writer of romantic novels. I don't profess to have read any of her output but I have always wondered how she manages to get her story lines. I believe it's all down to Bing's records!! Let me explain.

From my listings of "A" recordings referred to above, I arrived at the following short story synopsis — just read out the story and characters and "Bob's your Uncle" — another book!!

After You've Gone

I sit, all alone, after sundown, playing a blues serenade whilst shedding a little bitty tear. All through the night, I'll be all by myself, and, as time goes by, we will recall when I was always happy to be at your command enjoying a little love and understanding, remembering when I said Amor and you said and so do I. And the bells rangs as we vowed a little kiss each morning. At last, at last, we said, anything goes.

But, as autumn leaves fall, I look back to a faded summer love. I told you then I ain't misbehavin' and the angels sing when you speak. However, you insisted it was at last time for Aloha Oe. It seems now that I don't stand a ghost of a chance with you, so sadly, I say "Auf Wiedersehn, my dear."

Just a bit of nonsense, but I strongly recommend a playing of the 25 Bing songs if you want to hear A great selection. Anybody care to try "B"?

My wife and I have moved, in May, from Essex to Shropshire and our new permanent address is shown above.

*(Asst. Editor: What a **novel** idea. Oops, sorry! If anyone cares to try to complete the remainder of the alphabet, we shall be very pleased to hear from them!)*

Mervyn J. Thomas, 52 Gratwicke Road, Worthing, West Sussex BN11 4BH.

. . . I found an old LP in a car boot sale last week "Louis Armstrong, Bing Crosby — On Stage" in new condition, cost me 50p. In the sleeve notes it says "but their most memorable associations took place in 1947 in the film New Orleans, a highly romanticised Hollywood attempt to tell the story of the birth and up-river development of Jazz." I have never heard of this film, does it exist?

(Asst. Editor: I had never heard of the film but a 1947 film called "New Orleans" is described in Halliwell's Film Guide as follows:-

"How jazz was born, according to the movies. Routine low-budgeter enlivened by a splendid array of guest musicians."

The film featured Louis Armstrong, Billie Holiday and Woody Herman amongst others but certainly not Bing. It's amazing how incorrect stories get passed on and become accepted as truth.)

Roger Addey, 1 Quentin Road, Woodley, Reading, Berks RG5 3NF.

I felt that I must write to say how much I enjoy reading "our" magazine. I look forward to reading the many interesting items covered and was particularly interested in the article about John Scott Trotter.

In my opinion, his was the best orchestra for Bing, and any songs were enhanced, as he, JST, knew the art of accompaniment so that the singer's voice was not drowned. Thanks to Ralph Harding, I have many fine recordings which include some of the most beautiful songs ever written and of course sung with a style and clarity not matched by any other singers . . .

I wonder if you caught the intro music to "The Richest Woman In The World" on TV last week. I doubt

whether many people would know that Bing sang the song "I Found A Million Dollar Baby" which started the film , since as usual, no credit was given, either at the beginning or the end of the film, as I watched for this in particular. I don't know why, perhaps the film makers didn't know who it was either! Anyway it was nice to hear his voice on TV.

Also this week, there is a very interesting article in the Candis magazine about Leslie Gaylor. He certainly has been a great influence on promoting Bing in this country and I wish the BBC would take more notice now. A nice half hour of "Bing Sings" on Radio 4 would be a pleasure for millions instead of some of the rubbish that is being offered . . .

Bill Livesey, 30 O'Hagan Court, Briarfield, Burnley, Lancs.

I wonder if you would put a letter of appreciation in the magazine for me.

Some time ago, I put a request in BING for a collection of old dance bands. I must say th response was terrific but I have recently had a bereavement in the family and a lot of people have not been replied to. May I therefore apologise, through you, to all those good people who offered me the help I asked for.

I must say I have been a member for many years and never cease to admire the people who keep the magazine going. A lot of time and thought must go into producing it.

(Asst. Editor: I rarely get to know whether adverts in Trading Post are successful or not and it is very pleasing to see that Bill had such a good response.)

Peter Monaghan, Crosbyanna, 25 Weir Avenue, Barrhead, Glasgow G78 2BY.
You ask for comments on the "Bing 'n Basie" album. To me this is Bing at his best and tracks like "Hangin' Loose" and "Have A Nice Day" are real gems.

Regarding Ralph Harding's critical review of this album and indeed a few other albums I always felt pleased Bing not at all. First of all, I would like to state that I will be eternally grateful to Ralph for the hours he must have spent on the "Crosby Collector" and the pleasure he brought to all of us "Crosbyites" with this high class publication.

Having said that, I feel Ralph had one weakness, he felt he must review Bing's records impartially and I think he leaned too far the other way to show his impartiaality. If you are reviewing Bing's records for a Bing magazine to be read by Bing fans I do not think this is possible and I do not think Bing liked it one little bit, especially bearing in mind that at the time of release of albums like "Bregman Swings", "Fancy Meeting You Here", "Songs I Wish I Had Sung" etc Bing was more or less in semi-retirement and I reckon these albums must have had some appeal to him to entice him into the studios again to record. And what a breath of fresh air they must have been to most fans who were beginning to become reconciled to a diet of compilation albums of old 78s.

I know that I loved everyone of them and I could never understand the criticism from Crosby fans of "Bregman Swings" or "Paradise Islands" etc. albums which I still play regularly and thoroughly enjoy.

I would just like to finish by saying that I do not think "Crosby Collector" readers will ever be able to thank Ralph enough for the great work he did in producing the magazine for so long. He is a great guy.

Stan White, 57 Stanley St., Rothwell, Kettering, Northants.

The new National Independent "non-pop" INRI Radio Network, which will start broadcasting in the middle of 1992, is called "Classic FM."

In the interests of all Bing Crosby enthusiasts, (especially in the light of current problems on Radio 2, who are now aiming at a younger audience, and have banned any recordings made before 1950 on their daytime programmes, with the exception of David Jacobs) please write to the forthcoming "Classic FM" station at the address below, requesting that they do include the music of Bing Crosby, the pioneer of all popular music. (Choose your own words.)

The Programmes Organiser
Classic FM,
29 Flood Street,
London SW3 5ST.

If we get in early, we might stand a good chance of influencing the station on Bing's behalf. Just talk about Bing, it will not help to tell them who they should not feature!

(Asst. Ed: Stan doesn't miss a trick in his promotion of Bing on the radio! Members will be aware of Stan's plugging activities but what you may not realise is that Stan circulates a cassette amongst the committee members each month containing air-shots of Bing picked up by Stan. It is amazing just how much coverage is obtained for Bing on the radio stations in Stan's area. The ICC has received some useful publicity as well which has produced several new members.)

Mrs. Rita Liepina, English Language Club, Riga distr. 229044, p.n. Ragana 10-7, Latvia, USSR.

Greetings from Latvia!

I'm the English language teacher and organiser of the English Language Club here, also a mum to 5 children. I saw your nice advert and got interested in it. We are looking for new forms of our further work and we'd be very glad to have more information in English here. So there is one request — maybe you can help us with some information? We'd be very grateful to you and keep your issue at our Club.

(Asst. Ed: Michael Crampton has already replied to Rita and has sent a copy of BING. This is the first time we have heard from Latvia and we assume that the advert was in "Yours" magazine. The title ***International*** *Crosby Circle has never seemed more appropriate!)*

Richard Hart, Witley, 6 Torwood Close, Torquay, Devon TQ1 1EH.

I have recently written to and received information on an association called "The 1940 Association" which has interests in all aspects of the 1940s. If anybody in the ICC is interested in that period, details of the

Association can be obtained from:

Michael Conway
43 The Drive
Ilford
Essex
1GI 3HB.

I have received the latest BING mag — as great as ever. I saw with interest that my letter was published although as you must realise it is now a little out of date.

I am very pleased to say that with the help of Derek Parkes and JSP Records (who are paying for issuing this compact disc) things are moving very smoothly. I have now picked 24 tracks which Derek has checked and condition coded and they are now with John R.T. Davies for mastering. The full list of tracks is:

On Treasure Island
It Makes No Difference Now
Without A Word Of Warning
My Isle Of Golden Dreams
Whistling In The Wildwood
I Found A Million Dollar Baby (1940)
Sweetheart Of Sigma Chi
Never In A Million Years
Devil May Care
Maybe I'm Wrong Again
Trade Winds
Riding Down The Canyon
Darling Nellie Gray
Silver On The Sage
Chapel In The Valley
Sierra Sue
Ah! Sweet Mystery Of Life
De Camptown Races
Beautiful Dreamer
For Love Alone
So Do I (solo)
The Singing Hills
The Pessimistic Character
When The Moon Comes Over Madison Square

Derek Parkes has told me that it might be possible for a second CD to be issued and he has asked me to compile another list of tracks which I have started to do. I should very much welcome members' lists of suggestions of pre-1942 material which could be used on the second CD.

(Asst. Editor:- Richard deserves a pat on the back for his great determination in driving this project forward. I think that he is absolutely right to use the expertise of an established record company to issue the CD as opposed to us trying to do it ourselves. Well done Richard!

The news from Les Gaylor that Ken Barnes too is hoping to produce CDs and cassettes of Bing's copyright expired material is very welcome also and let us hope that his project comes to fruition. May we ask all members to support both of these proposed albums to ensure that further issues will follow.)

Edward Sturrup, 38 Turtle Cove Rd., East Sandwich, Cape Cod, MA 02537, USA.

"I am in the tourism industry and felt like I have been very much on the "Road to Bing" recently attending three separate travel conventions within a period of a month.

The first location was Portland, Oregon, where I had the pleasure of meeting BEVERLEY GARLAND who has her own hotel in California. We had an appointment as she is seeking groups to stay in her elegant hotel. Each appointment consists of fifteen minutes, for 12 minutes we spoke about Bing, she said one of her most memorable and happiest experiences was working with Bing! I now feel obliged to send her business! Incidentally she also recalled working with another Bing co-star, Fred MacMurray, Beverley appeared in numerous episodes of the popular T.V. series "My Three Sons".

My flight from Portland touched down in Seattle for only an hour before continuing on to Edmonton, Canada. I was hoping a long delay would be announced which would have given me the opportunity to take a short taxi ride to Tacoma and visit the Bing Museum, alas, when you wish for delays they never take place — so near and yet so far to visit the famous birthplace!

On arriving in Edmonton, I took a familiarisation trip on a motorcoach with twenty five travel agents from Europe, and we travelled through the spectacular Canadian Rockies. The first night we stayed at the impressive Jasper Lodge Hotel overlooking a large scenic lake, and our tour guide informed us that it was here that the "Emperor Waltz" was filmed! I recall when I saw this film on T.V. recently wondering where the filming took place. There is a fine golf course nearby and we were told that on many occasions Bing was not to be found when shooting was due, it did not take two guesses to know where he could be found! Bing enjoyed the area so much that for the next four years he spent a week's holiday there with his family staying at one of the chalets around the lake, to this day they call it the Crosby chalet.

My last port of call was in Denver for a big international convention known in the trade as "Pow Wow", and on the first night we had the "icebreaker" cocktail party at the History Museum. Imagine my surprise when I was talking with a group of people in the 1940's section and saw a sparkling 78 in a glass cabinet, it was Bing's recording of "I Got Plenty Of Nuttin". I then insisted on drinking a toast to Bing, the three gentlemen I was with were Japanese, I wonder if they really knew who they were toasting! It was certainly a memorable "Road" I took.

Derek Parkes' Crosby Collectors Club

The August copy of BING has only recently arrived, the temperature is approaching 80°F (27°C) but a start has to be made on this December article. Visitors and a long trip abroad would otherwise make it several weeks too late for the copy date. Inevitably some later issues won't be shown here but with one exciting issue this month (Aug) and news of good things to come it is fairly certain that there will be more than a modicum of interest.

CD CARE

With the introduction of CDs came many reports in the press as to how robust these little discs were compared to LPs. There were tales that the discs could be thrown to the ground and trodden into the dust — and they would still play. So they MIGHT but don't count on it. CDs are precision made. Like LPs they can be flawed but unlike LPs, the associated CD players contain electronic circuits which can fabricate missing bits of data, mimicking the surrounding data. Thus pressing faults, particles of dust and 'footprints' may have no obvious effect. Of course, there is a limit to what the correction network can do. It follows that the shorter the duration of the fault, the greater the chance that it will go unnoticed.

A CD is read by a laser light which shines through the non-label side and which is then reflected back by the silvering which is ON THE LABEL side. The light beam is modified by a series of pits in the plastic disc and this is then converted electronically into music.

From the above information it becomes obvious that care should be taken to avoid damage to either side of the disc. Avoid fingering the silver side. Both dust and finger prints can be removed by breathing on to the disc (silver, non-label side) and then gently rubbing the surface of the disc with a soft, lint-free cloth. It is most important that the cleaning motion is radial, from the centre of the disc towards the outer rim — NEVER USE A CIRCULAR MOTION. The reason is that the pits on the disc are so small that the 'scatch' from a soft cloth can confuse the light beam and cause it to misread. Obviously, if the mark runs round the record, the effect is of longer duration than a radial mark. The latter affects the light beam many more times but the effect is of such a short duration that the correction network is able to compensate. Readers should note that the effectiveness of correction networks varies from machine to machine. If a new disc misbehaves, return it to the shop and don't accept that the disc is OK if it plays on their machine. To avoid ambiguity, although the silvering is on the label side of the disc, the 'silver side' refers to the non-label side which looks silver all over. Finally, once the disc has been cleaned, avoid fingering the playing surface and do not clean the disc again unless it starts to malfunction. Always replace a disc to its case. Centralise it and then gently press the 'spokes' in the central hole. The disc should lower itself and lock in position when the finger is removed. Release the disc by again pressing the central support whilst lifting the disc with the fingers of the other hand. Always handle CDs by the rim of the disc. Avoid smoking! The CDs in the writer's collection have been cleaned only once — and then only if visibly dirty, greasy or dusty.

TRIBUTE TO BING CROSBY by LEN WILTON and the NEW RHYTHM BOYS

SIDE ONE

1 **SWEET SUE**
(Harris/Young)
2 **I SURRENDER DEAR**
(Barris/Clifford/Crosby)
3 **GONNA LOVE YOU TILL THE COWS COME HOME**
(Wilton)
4 **BROTHER CAN YOU SPARE A DIME**
(Hartburg/Gorney)
5 **SOMEONE STOLE GABRIELS HORN**
(Washington/Mills/Hayes)
6 **MOONBURN**
(Carmichael/Heyman)

SIDE TWO

1 **PLEASE**
(Robin/Rainger)
2 **ST LOUIS BLUES**
(Handy)
3 **LAZY BONES**
(Mercer/Carmichael)
4 **JUST A GIGOLO**
(Brammer/Ceaser/Casucci)
5 **SHE REMINDS ME OF YOU**
(Gordon/Revel)
6 **SWEET GEORGIE BROWN**
(Bernie/Pinkard/Casey)

NEW RHYTHM BOYS

DIGBY FAIRWEATHER	— Trumpet
MIKE PIGGOTT	— Violin
DENNY WRIGHT	— Guitar
KEITH NICHOLS	— Piano
BOB TAYLOR	— Bass
GERRY BOYCE	— Drums
LEN SKEAT	— Bass

Vocal
LEN WILTON

Some of you may already know of this LP that was made in 1979 but it came as a surprise only recently to the writer. What a lovely record too — beautiful Hi-Fi stereo, our kind of music and sung not as an imitation of Bing, but with the right feel for the period with enough scat singing to keep it interesting.

Len — the man with the voice — has been very generous. In order to help the club he has offered copies of the record at a reduced price and any profit will go towards our new CD project. Buy a copy, enjoy the music and also help to get more Bing on to CD. The band — the 'New Rhythm Boys' certainly know what they are doing. The price is £5.50 which includes delivery in the UK. £6 for surface delivery elsewhere.

REORGANISATION OF THE 'CROSBY COLLECTORS CLUB'

Most readers know that this record club is run separately from the I.C.C. The inclusion of this article in BING is mutually beneficial to both clubs and there is no intention to change this arrangement. In many ways the arrangement has been too successful as the popularity of the C.C.C. has increased. In less than one week this month (Aug) over 50 parcels were despatched and with the August BING it is all due to start again. Steps must now be taken to minimise the work involved — not only to make life easier but also to reduce the possibility of an error occurring. This will take the form of a standardised ordering system that will considerably reduce the book-keeping involved.

Another problem is that occasionally faulty discs turn up. This isn't too bad with UK discs as these can be readily exchanged. With imports there is a far greater cost and occasionally discs have arrived through unusual channels making it difficult to get a replacement. To offset this there will be a small additional charge on every order. This will insure the disc only — not the case which will remain the responsibility of the purchasers . . . but in practice badly damaged cases are replaced before they are forwarded, with the disc, to the purchasers.

Readers should note that a 'NEWSHEET' has been sent out to give those, who have subscribed to this service, advance notice of new 'worthwhile' releases. Please write to DEREK if you have not received **your** copy. This service costs 50p sent with an unstamped envelope for each Newsheet ordered.

In order to keep space in BING for more interesting items, details of the new arrangement will not be included here. Instructions and the special ordering forms will be sent to you on receipt of £2. Thereafter further supplies may be obtained from the C.C.C. or alternatively anyone may photostat the form for their own use. Please make out cheques to D.C. Parkes.

N.B. Those who have already subscribed to the special CD scheme will receive details of the new arrangements without further payment.

FORTHCOMING CDs

At this writing full details of the first of four new special CDs are not to hand but by the time you read this it is hoped that the first disc will be ready. It will be PEGGY LEE with BING. If possible track details will be supplied before this article is printed. It is anticipated that the price will be £8.50.

Mainly through the activities of Richard Hart, JSP Records have been persuaded into planning the release of a 75+ minute CD of Decca originals recorded around the late 30s. The selection will be made from original 78s and it should include some takes that have never appeared on LP. In the 50s the 78s were considered the common takes but 40 years later the reverse is true. With perhaps one exception, only 'mint' 78s are to be used and, where possible, vinyl copies will be obtained to maintain the best original sound. Computer processing is ideal for the removal of surface blemishes but it will not be used for in depth removal of hiss as this process tends to alter the quality of the voice. The same facilities will be used as have been used on John McNicholas's 'Chronological' series. I have heard people in the trade remark about the high quality of the Jonzo LPs.

YOUR ORDERS

Please note that special order forms are now required. These will be sent to you on receipt of £2. Full instructions will be included. News has just been received that special discount may be available on certain imports and UK CDs. Thanks to all who have included SAE with enquiries — it helps my postage bill!

DEREK PARKES
66 FIRS ROAD
FIRSDOWN
SALISBURY, WILTS.
SP5 1SW ENGLAND
TEL: WINTERSLOW 0980 862688

NEW RELEASES, REISSUES OR PREVIOUS OMISSIONS

CD **AXIX CDAX 701597 THAT TRAVELLIN' TWO-BEAT Australia £7 (DCP £9)**

That Travellin' Two-Beat
New Vienna Woods
Knees Up, Mother Brown
Roamin' In The Gloamin'
Adios Senorita
Hear That Band
The Daughter Of Molly Malone
The Poor People Of Paris
I Get Ideas
Ciao, Ciao, Bambina
That Travellin' Two-Beat (reprise)

Playing Time: 70 minutes

Muskrat Ramble
Sugar
The Preacher
Dardanella
Lazy River
'Way Down Yonder In New Orleans
At The Jazz Band Ball
Rocky Mountain Moon
Bye Bye Blues
Let's Sing Like A Dixieland Band
Little Ol Tune

Tracks: 24

It is only possible to enthuse over this release and the Australian EMI Axis label. Whereas Capitol (USA) gave us 10 tracks from the old Warner Bros. LP 'I Wish You A Merry Christmas', Axis gave us all 11. Next came a 16 track compilation CD 'Wrap Your Troubles In Dreams' followed by a ten inch and a twelve inch LP combined on one CD

'Bing Swings It'. Now with this release we have not only Bing and Rosemary's 'That Travellin' Two-Beat' but on the same CD we also have the MGM 'Bing and Louis' album. That brings two twelve inch LPs together on one CD but what is even more noteworthy, this is the very first time that all twelve Bing and Louis tracks have appeared on the one disc. All four CDs are still available at the very reasonable price shown above. This firm deserves your support. Bing, Rosie and Louis can all be heard on this CD in beautiful stereo and it could be that singing in there anonymously, Johnny Mercer makes a cameo appearance. Even those with old ears may have to turn the treble down but otherwise the sound is excellent. It should be, the backing throughout is by Billy May's Orchestra.

CD **CAPITOL TOCP-6587 HIGH SOCIETY Japan £24 (Virgin Records, London)**

Everybody knows this material — ten tracks of beautiful music sung by great artists . . . but 32 minutes for £24 is too much. Why is it Japanese discs are so expensive in the UK? They are £10 cheaper in other EEC countries. For less than a third of the price the same material was available on CeDe CD66056. Both are in stereo but the sound on the Japanese disc is noticeably better . . . but at that price you don't get a title listing here!

CD **LASERLIGHT 15411 A VISIT TO THE MOVIES USA £4 (DCP £7 deposit)**

Thoroughly Modern Millie
Talk To The Animals
Ding Dong The Witch Is Dead
Where The Rainbow Ends
What's More American
Up, Up And Away
High Hopes
My Friend The Doctor
Puff, The Magic Dragon
Chim Chim Cheree
Love Is Blue

Playing Time: 29 minutes Tracks: 11

OK — You can have the titles listed as the price is right! Sadly, once more our American friends are short of one title. The American released LP did not contain 'Where The Rainbow Ends' and this CD is minus '(I Call You) Sunshine'. Recorded in 1968, this material sounds as though it were recorded by one of the younger boys. Try boosting the middle frequencies or cutting both bass and treble to give Bing more presence . . . it then sounds great. This CD has been seen in London at over £10 a copy. From DCP you will probably get change from your £7.

CD **DOUBLE PLAY GRF 079 THE BEIDERBECKE AFFAIR UK £4**

Lovable 'Tain't So, Honey, 'Tain't So

Playing Time: 73 minutes Tracks: 25

For the Bix lover this CD must surely be excellent value for money especially as the price varies and one copy was seen at under £3!! The quality is much better than the previous Bing release on GRF 016 — good clarity but with a typical 78 rpm sound.

CD **ENTERTAINERS CD 0211 AROUND THE WORLD Italy £6**

Isle of Capri
On A Slow Boat To China
Calcutta
NB: All with Rosemary Clooney

Playing Time: 73 minutes Tracks: 24

Check out this CD — it represents good value for money provided the contents are of interest to you. The recordings probably date from the mid fifties onwards as many are in stereo. Twenty different artists are featured.

CD **ASV CD AJA 5020 FILM STAR PARADE UK £8.50**

Please (SF 11)

Playing Time: 60 minutes Tracks: 18

This is definitely for the film buffs. A few songs are sound track recordings but others are of unusual material — such as Laurel and Hardy on their visit to London in 1932. All were recorded between 1924 and 1932.

CD **PRO-ARTE CDD 506 BOOGIE WOOGIE BUGLE BOY USA £10 (DCP £7 Dep)**

Ciribiribin Yodelin' Jive

Playing Time: 63 minutes Tracks: 22

This CD is up to the usual high standard associated with Pro-Arte. The two Bing tracks are excellent but some hiss is present on this mainly late 30s material. The last four tracks are non-commercial (ie. not recorded for normal record release), three being film publicity recordings and somehow Bob Hope gets into the act on the fourth track — hilariously.

CD **PRO-ARTE CDD 508 THE DORSEY BROTHERS USA £10 (DCP £7 Dep)**

I've Got The World On A String I Wished On The Moon

Playing Time: 64 minutes Tracks: 19

Good sound but some surface noise is present on this early to mid 30s CD. Two nice vocals by Bob Crosby and two more by The Boswell Sisters. Great band numbers too.

4 CDs **READER'S DIGEST RF7-062 MEMORIES OF YOU USA £39**

If I Loved You (1947)
Temptation (1945)
Thanks For The Memory
These Foolish Things

Playing Time: 200 + minutes
Tracks: 79

Yes, this is far too much money for four Bing tracks, but what a lovely set featuring singers such as Connee Boswell, the Ink Spots, Al Bowlly, Frank Sinatra, and the well known band vocalists . . . And those bands: Artie Shaw, Ted Lewis, Teddy Powell, 'Fats' Waller, Guy Lombardo and many more. A most enjoyable set. Full details of this or any other set/CD can be had from the writer — but please include a couple of first class stamps to cover the cost of photostats and postage.

CD **MCA 33XD-511 MERRY CHRISTMAS Japan £17.50 (Tower Records, London)**

The tracks on this CD are the same as those on MCAD 31143 (USA) and Rainbow RXMCD 5024 (Australia — listed in BING 94, p. 25) but with the following exceptions: 'Faith Of Our Fathers' is replaced by three tracks:

Rudolph, The Red Nosed Reindeer
Here Comes Santa Claus
The First Noel

Playing Time: Approx 40 minutes
Tracks: 14

The sound quality is truly excellent on this CD — probably the best of the CDs in this group.

CD **HARMONY COLLECTION HARCD 120 PORTRAIT OF A SONG STYLIST UK £8 (DCP £9)**

CAS **HARMC 120**

True Love w. R. Clooney
The Tender Trap
Love Is The Sweetest Thing
It's All Right With Me
Try A Little Tenderness
Unchained Melody
Misty
Where Or When
The Lady Is A Tramp
My Funny Valentine
My Baby Just Cares For Me
Manhattan
You'll Never Know
Don't Blame Me

Playing Time: Approx 35 minutes
Tracks: 14

This can only be of interest to anyone who did not get the original Warwick boxed set 'Tenth Anniversary Collection'. The sound here is very similar to the original issue of this Buddy Cole material augmented by Pete Moore's Orchestra.

CD **CASTLE COMMUNICATIONS CCSCD 275 THE COLLECTION UK £11 (DCP £12)**

Yes Sir, That's My Baby
My Baby Just Cares For Me
The Tender Trap
Count Your Blessings
True Love w. R. Clooney
You're The Top
Straight Down The Middle
Nice Work If You Can Get It
Unchained Melody
Come Rain Or Come Shine
Isle Of Capri
Love Is The Sweetest Thing
Way Down Yonder In New Orleans
When The Red, Red, Robin Comes Bob-Bob Bobbin' Along
Meet Me Tonight In Dreamland
Old Cape Cod
At The Jazz Band Ball
We're In The Money
Ain't Misbehavin'
The Lady Is A Tramp
She's Funny That Way
Misty
My Funny Valentine
Love's Old Sweet Song

Playing Time: 64 minutes
Tracks: 24

Yet another compilation of the Buddy Cole/Pete Moore material. It all seems so unnecessary when so much remains unissued. However, this CD is recorded at a somewhat higher level which may be the reason why it sounds a little bit better than any other issue.

CD **J & B JB 452CD BING CROSBY AND VAL DOONICAN Australia £12 (DCP £14)**

Temptation
Where The Blue Of The Night
Someday Sweetheart
Count Your Blessings ***
My Baby Just Cares For Me ***
Please
Yes, Sir That's My Baby ***
Unchained Melody ***
Beautiful Girl
Did You Ever See A Dream Walking

*** Buddy Cole/Pete Moore Tracks

Playing Time: Approx 55 minutes
Tracks: 20

Except where indicated otherwise the songs are from the 30s which, with the Buddy Cole tracks, this CD has 10

unneeded Bing tracks. Normally added echo seems an intrusion here but it is necessary to give a more uniform sound to the songs recorded some 30 years apart and it has been done quite tastefully. Val Doonican is a good companion and he provides an additional 10 tracks.

Most collectors are familiar with record companies 'special products'. These have often been listed under names such as 'CBS Special Products' or, as with Reader's Digest sets, under the name of the issuing company. The following three sets are not recent releases but they have only recently come to hand. They are different as although they are released under specific label names, the sets are 'special products' but each set is made up from CDs pressed by different major record companies carrying unrelated record numbers.

2 CDs **HEARTLAND HD 1051/2 STAGE DOOR CANTEEN USA £16 (DCP £14 dep)**

Disc 1:	Disc 2:
CBS Special Product A20162	RCA Special Product DVC1-0809
Accentuate The Positive	No Bing on this disc
Swinging On A Star	
Deep In The Heart Of Texas	
I'll Be Seeing You	
Don't Fence Me In	
Playing Time: Approx 124 minutes/set	Tracks: 44/set

As the name implies, these are war-time tunes which collectively make an enjoyable, well produced set. Masters have been taken from MCA in addition to CBS and RCA originals. A young Doris Day with Les Brown can be heard along with most of the great artists of the 40s.

2 CDs **GOOD MUSIC GMCD 8037 HOMECOMING 1945 USA £16 (DCP £14 dep)**

Disc 1: CBS Sp P A20653	Disc 2: RCA Sp P DMC1-0849
I Can't Begin To Tell You	Sunday, Monday Or Always
	I'll Be Home For Christmas
	Is You Is Or Is You Ain't My Baby?
Playing Time: Approx 124 mins/set	Tracks: 43/set

A very nice sound with material which complements the above set. If you like this period investigate these sets further.

3 CDs **SESSIONS (No set number) 60 CHRISTMAS CLASSICS USA £18 (DCP £21 dep)**

Disc 1: CBS Special Products A20883	The White World Of Winter
Dics 2: CBS Special Products A20884	The Secret Of Christmas
Dics 3: RCA Special Products DCP1-0723	No Bing on this disc
Playing Time: Approx 160 minutes	Tracks: 60

This is much later material — probably 60s onwards. Good stereo sound but of limited Bing appeal. Here can be heard the likes of: Andy Williams, Pattie Page, Eddie Fisher, Tony Bennett, Mary Martin, Julie Andrews plus some light orchestral Christmas numbers.

The above three sets were supplied by The Good Music Record Co and since typing the above another has been received.

2 CDs **GOOD MUSIC MSD2-35199 THE WHITE CLIFFS OF DOVER USA £16 (DCP £14 dep)**

Mexicali Rose	Moonlight Becomes You
Now Is The Hour	
Playing Time 120 minutes	Tracks: 42/set

Both the discs in this set were made by MCA using material from several record companies. Yet another delightful collection of songs from the 40s. Do you remember the radio programme 'Forces Favourties', later 'Family Favourites'? This and the previous two similar sets could provide many such programmes. Great reproduction but with a little noise here and there as would be expected from material this old.

Please note that all the four previous sets are also available as records and cassettes at about $^4/_5$ of the price. Also available is a 10 LP/4 'super length' cassettes set 'I've Heard That Song Before' at about £25 plus carriage of 100 war time songs. Bing participates but full details are not available.

SANDY HOOK

Information has been coming from various sources which suggests that Sandy Hook and Radiola labels (USA) are being transferred from LP to CD. Copies have been seen in London at more than £10 (about £6 in the States). CD copies of the following have been seen with the same release numbers as per the corresponding LP.

CDSH 2084 **THE INK SPOTS ON THE AIR** — Bing is featured as the MC introducing the Ink Spots in a 1941 KMH Show.

CDSH 2100 **THE MUSIC AND SOUND OF WORLD WAR II** — Bing sings 'A Cranky Old Yank In A Tank' from KMH. This is probably the version used on V-Disc.

CDMR 1033 Radiola **THE ANDREWS SISTERS SHOW** — 31 Dec 1944 — 'Don't Fence Me In' and 'Accentuate The Positive' are sung with Bing. Buddy Clark, Bob Crosby and Dick Haymes are also featured.

LATE NEWS

The following information has arrived just in time — thanks to fellow members.

CD **JINGLE BELLS JB004 20 Beautiful Christmas Songs EEC ? cost**

White Christmas
Adéste Fideles
Here Comes Santa Claus w. A. Sisters
Merry Christmas
Silver Bells w. Carol Richards

This CD is not to hand but other artists include: Dean Martin, Platters, Louis Armstrong and Frank Sinatra.

CD **V DISC Vol. 1 CD1 CELEBRATING V DISC 50th ANNIVERSARY WW2 USA ? cost**

Bing also sings the V-Disc Medley (Ex. KMH) 'Down By The River/Only Forever/Easy To Remember'. Other interesting artists who appeared on V-Disc include: Fats Waller, Connee Boswell, H. Carmichael, Josh White, Kay Kyser, G. Miller, etc.

The postman also 'bringeth':

CD **BELLA MUSICA BMCD 89921 BING CROSBY Import to USA ? Italian ? cost**

I Love You Samantha
Swinging On A Star
Exactly Like You
True Love
Mack The Knife
San Fernando Valley
Down Among The Sheltering Palms
White Christmas
The Jones Boy (radio)
Dream A Little Dream Of Me
Let A Smile Be Your Umbrella
In A Little Spanish Town
Some Sunny Day
Little One
I'm Gonna Sit Right Down . . .
Mama Loves Papa
Where The Blue Of The Night (JST)
Along The Way To Waikiki

Playing Time: 55 minutes
Tracks: 18

This is a mono CD — but what a strange mixture. The sound is good but most songs, if not all, have already appeared on CD.

CD **VINTAGE JAZZ CLASSICS VJC-1031-2 BOB HOPE'S CHRISTMAS PARTY USA £10**

On The Atcheson, Topeka And The Sante Fe
Climin' 'Round The Mountain (Sketch)
Silent Night

Playing Time: 77 minutes
Tracks: 31

Time has allowed the playing of only a small section of this CD. The sound is excellent for this type of material. Bob Hope you love (or hate!) but there is much of interest here in the form of Dinah Shore, Harry James, Jimmy Durante, Johnny Mercer, Judy Garland, Jerry Colonna (who make take up half of the CD with one note!), Ginny Simms, Frances Langford, Kay Kyser, Frank Sinatra, etc. Bing is featured in some sketches.

Derek Parkes

Thanks Derek. During his absence in Australia, the following CD has been issued.

Magice Dawe 48 BING SWINGS UK £10.99

Painting The Clouds With Sunshine
Shanghai
Diane w. Tommy Dorsey
The Hot Canary (Joe Venuti)
Oh! Lady Be Good (w. Tommy Dorsey & Joe Venuti)
I've Got To Fall in Love Again
How High The Moon
Come On A-my House
You Was w. Peggy Lee
Panama (Louis Armstrong, Jack Teagarden & Joe Venuti)
Lazy River
Lazy Bones (w. Louis Armstrong)
Rockin' Chair (Louis Armstrong & Jack Teagarden)
Bali Hai
Sunflower
Easter Parade (w. Peggy Lee)
Why Can't You Behave
So Tired
Everywhere You Go

Playing Time: 67 minutes

A very nice collection of tracks from Bing's Philco and Chesterfield radio shows. We note that our member Steve Thompson co-operated with this issue. Magic CDs are marketed by Submarine and we have had several interesting Bing albums from this company over recent years. This CD has a number of tracks which are seldom heard (e.g. Sunflower, Come On A-my House) and I hope that Magic will have a real success with this one. In the

circumstances, it seems wrong to be critical but to my ears the final half of the CD runs a little on the slow side. The material has been restored and edited digitally but obviously the source material was running slow. This is a great pity as it makes Bing's voice seem a little laboured in places. I have some of these items on tape and they sound so much better when played at the right speed! I also thought that the last Magic issue "Bing's Buddies" contained some slow running tracks as well. We are all anxious to see Magic continue with their issues and in an effort to help, I have written to them about the slow running tracks and have offered assistance with future issues. Their response (if any) will be printed n the next BING.

Malcolm Macfarlane

What The Papers Say

Seen in the "Lively Letters" page of the Daily Mirror on February 15th.

"Did Bing Crosby ever make a record called Geta Lozeta Lupaz?

* *You mean the one about the Irish girl called Conchita Marquita Lolita Pepita Rosita Juanita Lopez who gets married and becomes Mrs. O'Toole?*

It will soon be available again in a planned reissue of all Bing's songs."

It would be wonderful if the Mirror was right but we rather doubt it. Let's hope MCA prove us wrong.

The "Lively Letters" page of September 5th had the following item:-

"* *Am I right in thinking that Bing Crosby, of all people, once had a song banned by the BBC? I think it came from a musical called "We're Not Dressing" and some people said the words were sacrilegious. But what was the song and when did it happen?*

* *That would be Love Thy Neighbour sung by Bing in 1943 (sic) in a desert island frolic.*

People in those days found sinister double meanings in all sorts of innocent words and the BBC reacted very fast to suggestions that songs might offend religious groups."

Banned songs seem to be topical as You magazine (issued with the Mail on Sunday) recently had a picture of Bing above a list of ten records that were banned by the BBC. This time, Bing's entry was for "Young and Healthy" from 1934.

Another newspaper carried an article about Glenys Williams from Caernarfon who spent some time as a physiotherapist in Hollywood. She treated Bing on occasions for lumbago and she is quoted as saying, "At least I can claim with truth to have rubbed Bing Crosby's back. I used to joke with my boss sometimes and I told him I called Bing Crosby "Bong" because he was bald. When I met Bing, I could not help exclaiming at the fact that he was completely bald, and he laughed and said he was coming over to our country to get a replacement on our national health."

A typical Bing comment and I'll bet that there were not many Hollywood stars who would have reacted in that way.

From Ernest Sutkowski comes a cutting from the New York Daily News of 11th September. This gives details of a new book on Bing which is being researched by Gary Giddins. Mr. Giddins is an author, writer for the Village Voice, founder of the American Jazz Orchestra and a highly respected music critic. He has been assigned by William Morrow & Co to write a comprehensive, objective, authoritative biography of Bing. Mr. Giddins says that Bing is the "ideal figure to trace the development of popular culture in the technocratic age," since he found success in so many outlets in his almost 50 years of performing. The paper concludes:-

"The book won't be out until 1995 so Giddins will have plenty of time to research the Crosby archives as well as interview the co-workers, friends and colleagues. It should be quite a tome when completed."

We look forward to reading the book in due course and if we can help, we shall be pleased to do so. Incidentally, Les Gaylor has been contacted by J. Roger Osterholm (Professor of Humanities at Embry-Riddle Aeronautical University, Daytona Beach, Florida) as he too is writing a book on Bing, this time for Greenwood Press. Again we should be delighted to help if we can and we shall be sending Mr. Osterholm a copy of this magazine.

Finally, to complete our review of Bing in the newspapers, it is pleasing to see that the Readers Digest set "Bing Crosby And Friends" is being advertised again. The Sunday Telegraph of July 14th carried a half page advert and we hope that the issue is going well. When the issue was first announced we offered to distribute Readers Digest literature about it to all our members with BING but for some reason Readers Digest did not wish to proceed. A strange decision but perhaps we were not in possession of all the facts.

VARIETY 1991

Our enterprising member, John Marshall, has once again orchestrated a memorial to Bing in the USA's leading trade journal. the page itself is reproduced below.

OBITUARIES

FLOYD HUDDLESTON

Floyd Huddleston, 73, Academy Award-nominated songwriter whose works were recorded by such artists as Frank Sinatra and Judy Garland, died Sept. 27 following a heart attack.

Huddleston wrote about 800 songs during his career. Recordings of his works include "Satisfy Me One More Time," by Sinatra, "Positive Thinkin,' " by Garland, and "Idol Gossip," by Sarah Vaughan.

In 1973, he and George Brunes were nominated for an Oscar for the song "Love," which was used in Disney's "Robin Hood."

Mississippi native Huddleston sang and wrote songs for Glenn Miller's Army Air Force Band during World War II. After he was discharged from the armed forces, he moved to California and signed a contract with Decca Records.

He later wrote lyrics for songs in several films, including "The Ballad Of Josie," "Midnight Cowboy" and "The Aristocats."

Huddleston, who often collaborated on songs with Al Rinker, also wrote songs with Steve Allen, Cy Coleman and Henry Mancini.

He wrote the script, produced and composed songs for a 1978 tv special starring Lucille Ball.

At the time of his death, Huddleston was working on a musical titled "Brother Elwood's Gospel Truck."

Survived by his wife, Nancy Adams; his mother; and his son.

HARRY M. POPKIN

Harry M. Popkin, 85, film producer and theater owner, died Oct. 7 in Santa Monica, Calif., of cancer.

Popkin started his career by purchasing a theater in California's Boyle Heights in 1929 and gradually expanding his holdings. He went on to serve as president or director of a number of theater circuits in the state.

In 1935, Popkin went into independent film production, financing films with his own fortune. Harry Popkin Prods. released 12 films through a variety of studios, including "D.O.A." and "Champagne For Caesar."

He also promoted several boxing facilities, including the Olympic Auditorium in downtown Los Angeles.

Popkin remained active in show business throughout his life,

DICK HUMMLER
1943 - 1990

Marilyn

supervising the tv release of his films up until the time of his death, in addition to overseeing his real estate holdings.

Survived by his wife, Frances Seligman, a daughter, a brother, a sister and three grandchildren.

PETER HEYWORTH

Peter Heyworth, music critic for The Observer in London for more than two decades, died Oct. 1 of a stroke while on vacation in Greece.

Heyworth was music critic at The Observer from 1955 to 1987 and contributed articles until his retirement in June. In addition, he was a music correspondent and critic for The New York Times from 1960 to 1975.

He also wrote the biography "Otto Klemperer: His Life And Times, Volume 1," published by Cambridge U. Press in 1984. A second volume on the conductor's life will be published posthumously.

A native of New York, Heyworth studied at Oxford and at the U. of Göttingen in Germany. Before joining The Observer, he worked for The Times of London Educational Supplement for three years.

Survived by a brother.

SAM GREENBAUM

Sam Greenbaum, 40, a comedy writer on such tv shows as "All In The Family" and "Maude," died Sept. 25 in Sherman Oaks, Calif., of AIDS.

Greenbaum, who started as an actor, was working in an open-air Shakespeare production at the time he began writing. He wrote a "Maude" spec script that, in a rare move, was bought by the show. Greenbaum later was put on staff.

He went on to write for such shows as "Happy Days," "Laverne & Shirley," "What's Happening Now," "Hooperman" and "The Cavanaughs."

This year, he worked as a consultant for Roseanne Arnold. Greenbaum worked until two weeks before his death. His last script was for the series "Big Brother Jake."

Survived by a sister, Molly.

CRAIG MICHAEL LEE

Craig Michael Lee, 38, journalist, musician, songwriter and producer described by some in the rock world as a driving force in the Los Angeles underground music scene, died Oct. 8 in Hollywood of AIDS.

Lee was music editor of the L.A. Weekly for two years and reviewed heavy metal music for the Los Angeles Times. He also co-wrote the book "Hardcore California: A History Of Punk And New Wave."

His liner notes appeared on albums by Just Say Yo (Sire), Germs Live (ORIR) and Radio Tokyo Volume 2 (Enigma). Recently, his fiction was published in the Dutton anthology "Men On Men."

He performed with and wrote for the bands the Bags, Soave Bolla, Alarma, the Boneheads and Catholic Discipline and appeared in the Penelope Spheeris film "The Decline Of Western Civilization."

Lee produced the debut album of folk singer Phranc. He also produced the L.A. Weekly Rock Music Awards in 1987 and 1988 and reportedly the first rock AIDS benefit in L.A. in 1987 at the Variety Arts Center.

A benefit was held for Lee on Sept. 4. Called Critical Mass, it was hosted by Phranc and featured performances by the Go-Go's, Exene Cervenka, Concrete Blonde, the Circle Jerks and others.

His companion of 17 years was Pravit Ouisuvanaroj.

Survived by his parents and half brother.

ED SULLIVAN
October 13, 1974

SYLVIA SULLIVAN
March 16, 1973

Carmine Santullo

BRENDAN BURKE

Brendan Burke, 63, actor and theater teacher, died Oct. 1 in New York after a long illness.

A native of Ireland, Burke started at the Dublin Gate Theater, Radio Eireann and the BBC. In 1957 he came to New York and acted in "Purple Dust" at the Cherry Lane Theater.

That was followed by "Red Roses For Me" at the Greenwich Mews and by productions at the Shakespearewrights and the Irish Players.

In 1962 he replaced Dudley Moore on Broadway in "Beyond The Fringe," which he later performed in regional theaters. Burke also appeared as Mordred in "Camelot" opposite Richard Harris. He was Hermione Gingold's accompanist and partner in a national tour.

For three years Burke acted and directed at Princeton's McCarter Theater, and for 14 years he was master acting teacher at Repertory Theater St. Louis at Webster U. He also appeared with the St. Louis Symphony and Opera Theater of St. Louis.

In addition to his eight seasons at the New Jersey Shakespeare Festival, Burke acted at Milwaukee's Pabst Theater, Washington's Arena Stage, Milwaukee Repertory Theater, Boston's Charles Playhouse, Syracuse Stage and Maryland's Olney Theater.

His final role was Michael James in "The Playboy Of The Western World" in the Irish Repertory Theater's 1990 production.

Survived by his mother, Eileen.

ROBERT DiMATTEO

Robert DiMatteo, 43, composer and actor who also directed plays and was a film critic, died Aug. 16 in Reading, Pa., after an illness.

Born in Lebanon, Pa., DiMatteo was educated at Oberlin College and U. of California-Riverside before launching a legit career in California and later New York. Among his many Off Broadway and west coast credits were writing and directing "Same Genes" and appearing in "The Rosy Black Life."

He also composed the music for productions of "Bon Jour, Bon Jour" and "Landscape Of The Body."

DiMatteo was film critic for the San Francisco Bay Guardian and later wrote for Film Comment and 7 Days magazine in New York. His reviews were recently syndicated by Newspaper Enterprise Assn.

Survived by his parents and a sister.

THALMUS RASULALA

Thalmus Rasulala, 55, a film, tv and stage actor who appeared in the film "New Jack City" and telepic "Roots," died Oct. 9 in Albuquerque, N.M., of a heart attack. He had been suffering from leukemia.

Rasulala's other movie credits include "Mom And Dad Save The World," "The Package," "The Big One," "Fun With Dick And Jane," "Above The Law" and "Lambada."

He also appeared in several telepics, including "The Defiant Ones," "The Autobiography Of Miss Jane Pittman," "Blind Vengeance" and "The Preppy Mur-

Turn to next page

© **STILL**

STRAIGHT DOWN THE MIDDLE –

ALL THE WAY

BING CROSBY

MAY 3 1903 OCTOBER 14 1977

'FUNDED BY WORLDWIDE CROSBYANA'

PHILIP BENN,GEOFF MUSSELLE,FRANK CHALLENGER,GWEN HARVEY,IAN ARNOTT,JOHN WALL,JOHN E.STILES,BOBERT CAUNT,GIRVAN PATTERSON COLIN PUGH,LEN HAWKINGS, JOHN NORRIS WOOD, ERNEST SUTKOWSKI JOE FRANCIS,ENA HOOLEY,LES STREET, ALBERT HARVEY, E.H.BARNES DES CAMPKIN,MALCOLM MACFARLANE,SEAMUS KELLY,PERCY KEEPIN,ROY IRVINE,ALBERT SAMPLES,JOHN STONEHOUSE,BRIAN FORD,DENNIS SAVILLE,JIM HALMS, HARRY FULMER, KEN TWISS,CLIFF BRISBOISE,BOB LUNDBERG, IAN B.LAWRENCE, MIKE MANSLEY, TREVOR WAGSTAFF,MARY ROGERS, JIM LOWE, WALLY OLDFIELD,FRANK B.McALLISTAIR, GEORGE DIVER,SYLVIA LAWRENCE,MAURICE DOWNS,FRANCIS SANTAVICCA,JEAN-PAUL FREREAULT,LIONAL PAIRPOINT,CHARLES D.BAILLIE,JOHN COOMES, PAUL HENNESSY,LESLIE GAYLOR,GORONWAY OWEN, CHARLES WILKINSON, PHIL MORGAN,JANET SNOW,BRYAN STEVENS,DAVE PRATT,MICHAEL COLLINS, JOHNNY JONES, ARNOLD BAKER, ARTHUR BLOOD,ALF PEYTON,FRANS VAN DER KOLF,SHELDON O'CONNELL,MICH - AEL STRADA,HELEN M.LEY,QUENTIN RHINEHART,LARRY TAYLOR,MRS BALDWIN, ARTHUR PETO, KEN BROWN,NEIL ROBINSON,MAURICE BEARDMORE,A.WARD,LES MILLS, RAYMOND McCORMACK.

Neither in alphabetic, chronological or how-many kisses-are-sent-their-way order , we see here as nice a bunch of people as ever licked a stamp and sent in a donation towards our 1991 *VARIETY TRIBUTE,*as seen opposite and - this year- in the proper context of a 50%-reduced actual page. I hope you'll accept my sentiments as suitable and see it as a big thank you for Bing's life, times and memory.In the full-page size, it's very much a matter of *WOW"* item.

You're aware, from eight years experience, how this money arrives here. Large sized notes all the way down to what you could call the teensiest dribs and drabs - each and every penny and cent is thrice blessed. It ranged from Ernie Sutkowski's "Well over £100" to quite a few £1's ,50P's and whatnot that arose from the residuals on audio-tapes etc and, in Arthur's case, often just a matter of pennies-it STILL doesn't make a jot of difference to the overall and really quite outstanding effect. Overall, since he started pitching in, Arthur can now be openly accused of having paid for at least one complete years tribute - and these inserts are never hay.

THIS 1991 TRIBUTE HAS COST US EXACTLY £405:26 and it would have been considerably more had it not been for the 20% discount we had up our joint sleeve. Our "left over" money -boosted by quite a few pounds that have arrived along with the *GRAPEVINE subs- is a genuinely amazing £288:50 and that,quite wonderfully, is really just about what a very handsome piece for 1992 will require.* If anyone is thinking in terms of getting off to a good start, this has got to be close to what they had in mind. On the other hand,there's no call for complacency and there's that inevitable fact of life that one of these years.....but we'll leave that until it finally happens, a century or so from now.

Accept my thanks, please, for an inspirational year of mak - ing this all possible and join me a little quiet waving of flags. You did good, you really did..

The Way We Were

This is the spot in BING where we take a look at the comments being made in Crosby magazines of the past. We select the forerunner of BING, Crosby Post, for attention this time.

In the fifties, members of The British Bing Crosby Society used to club together each year to buy Bing a Christmas present. Crosby Post of February 1957 describes the expenditure of £8. 18. 6 out of a total of £10. 17. 6 which had been collected from members (all of whom are listed). The accompanying article by Dot Hardiman, and Frank Murphy reads as follows:-

"Our most grateful thanks to all who subscribed to this year's "Xmas Present for Bing" Fund. We've sent Bing a beautiful Scotch Wool Pullover designed by Henry Cotton for golfing. It's a beautiful pullover in two shades of blue, edged with gold and white and has an adaptable storm collar. We know Bing will like it and we've asked him to have his photograph taken in it.

The balance of the magnificent total subscribed by our members this year has been sent to the Hungarian Relief Fund in the Club's name."

How long ago it all seems. A different age as evidenced by the mention of the Hungarian Relief Fund. Don't we forget so easily. Incidentally, Bing was absolutely punctillious about writing letters of thanks for any gifts he received. Many people used to write to Bing but the way to guarantee a reply was to send him something.

To the North Cape with Memories of Bing

This summer I embarked on a most wonderful cruise from Tilbury in the good ship "Black Prince". We sailed across to Norway, then all the way up that coast, entering the beautiful fjords from time to time, crossing the Arctic Circle, and thus to the North Cape and the "Land of the Midnight Sun".

The scenery was magnificent, snow-capped mountains, fjords and hundreds of small islands, and many varieties of sea-birds. At the North Cape it was never completely dark, just dusk as the sun sank below the horizon and within an hour had risen again. You may think that with all that grandeur there was nothing more for me to enjoy, but the fates provided me with an extra special treat.

On board there was a small group of artistes to provide evening entertainment and one was an impressionist, Frank Forde, The first evening he appeared he stunned me by relating that in 1977 he had the great honour to be backstage at the Palladium when Bing Crosby was appearing there. He then proceeded to do a very good impression of Bing singing "That's What Life Is All About", complete with hat and pipe. Of course I was most anxious to learn how Frank had managed to meet Bing, and as it was a small, friendly ship with these artistes mingling with the passengers during the day, it was not long before I had the chance to speak to him. I introduced myself as a life-long admirer of Bing and a member of the International Crosby Circle.

He told me that in 1977 he was appearing in "Opportunity Knocks" and did his impression of Bing. A few days later his phone rang and the caller said he was Bing Crosby. Of course Frank almost told the caller not to play silly games and get off the line! It took quite a while for Frank to be convinced that it really was Bing on the line. It appeared that Alan Fisher, Bing's butler, had been in the audience at Frank's show and had been so impressed that he had reported back to Bing. Bing wanted to meet him back stage at the Palladium the following evening. Frank went and had a wonderful time, meeting Joe Bushkin, Rosemary Clooney and of course Bing who was very friendly and charming. Bing then suggested that Frank stayed and watched the show from the wings.

At the end of the show Bing came off and passed everyone without a word and went straight into his dressing-room and shut the door firmly. Frank said he looked exhausted and was obviously in great pain, having given of his best to his public at great cost to himself. Frank said he was saddened but not surprised when Bing passed away shortly afterwards.

Frank then asked me what my favourite song was as he would sing it for me at his next appearance. I told him I liked "I'll Be Seeing You" very much and he promised to do that one for me. The next night when he came on, he announced that a very great admirer of Bing and a member of his appreciation society was on board, Pat Forster of Midhurst, West Sussex and that he would sing specially for me! He then asked me to stand up and be identified!

The next day I thanked him very much and he was most anxious to know whether he "had been good enough", and I assured him he had been.

Before the cruise finished Frank sang "The Blue Of The Night" for me at another appearance, and gave me some autographed photographs and a cassette recording of himself.

Frank Forde lives at Southport and often appears at clubs and functions in that area, when he is not away at holiday resorts, and cruises, and abroad — he has appeared in Las Vegas.

I recommend that if any of your members live in the Southport area, they should try to catch his act. He is a greatly talented artiste and a charming, friendly gentleman to meet.

Pat Forster

Well Did You evah!

Bernard Braden was interviewed about his book, "The Kindness of Strangers" some months ago and he was describing some of the interviews he had undertaken with famous stars in days gone by. One day he interviewed Robert Mitchum at the Savoy.

"I was number six on the list that morning, he has never been known as an easy man to interview, and I knew he wasn't going to be in the best of moods. He didn't say a word when we were setting up and I had to think of a question to get him talking. Don't know why, but I said "Mr. Mitchum , to what extent did Bing Crosby have an effect on your career?" That was all it needed. He talked for an entire reel about Crosby and his influence on talking pictures. If you notice, Mitchum himself talks like Crosby — slow and easy."

IT'S TIME TO RENEW FOR 1992

On the 1st January 1992 it is time for all members to renew their membership. PLEASE follow these directions.

TO OUR MEMBERS IN THE UNITED KINGDOM

Please send your cheque or postal order for £7 to:
Michael Crampton, ICC, 19 Carrholm Crescent, Chapel Allerton, Leeds LS7 2NL.

TO OUR MEMBERS IN EIRE AND EUROPE

Please remit £8 sterling to above address

TO OUR MEMBERS IN THE USA AND CANADA

Please send $20 US dollars to:

F.B. Wiggins, 5608 North 34th Street, Arlington, Virginia 22207
(Please make cheques to F.B. Wiggins)

TO OUR MEMBERS IN AUSTRALIA

Please send equivalent of £11.50 to:
David B. Currington, 1 Ivy Street, Greenacre, NSW, Australia 2190

David becomes our reperesentative in Australia from 1st Jan and he will receive BING in bulk and distribute to our members there from the April issue. We hope our Australian members will find this service convenient.

TO OUR MEMBERS IN NEW ZEALAND AND SOUTH AMERICA

Please send the equivalent of £11.50 to:
Michael Crampton at the above address.

Prompt payment is earnestly sought and should ensure that subscriptions are kept at the present rate until **1994**

IMPORTANT — YOUR SUB IS NOW DUE.

CROSBY CLUBS AROUND THE WORLD

The ICC is pleased to be associated with the following Crosby Clubs.

Please write to the appropriate address for details of membership

Club Crosby, "BINGANG"
Mark Scrimger, President
Wayne L. Martin, Editor
P.O. Box 3849
Kirkwood
Missouri 63122, USA

(Members in Europe should enrol via Ken Crossland)

THE QUEENSLAND BING CROSBY SOCIETY
17 Thurecht Parade
Scarborough
Queensland
Australia

THE BING CROSBY HISTORICAL SOCIETY
Quentin Reinhart, President
P.O. Box 216
Tacoma
Washington 98401, USA

BINGTHINGS SOCIETY
Bob Lundberg, President
5021 57th Avenue Court West
Tacoma
Washington 98467-4802, USA

BING'S FRIENDS AND COLLECTORS SOCIETY
Hobie and Cathie Wilson, Pres/Tres.
236 Andrieux Street
Sonoma
California 95476-6909, USA

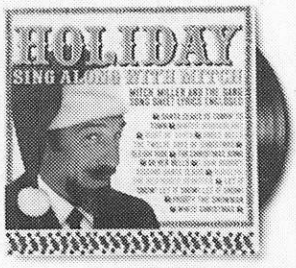
* * * * * * * *

Copy date for the 100th edition in April 1992 is February 8th
and it only remains to wish a

MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL OUR READERS

Our back cover for the Christmas edition has been kindly prepared for us by the Jim Beam Corporation of North America, and their advertising agents, Fallon McElligott. It was widely used in the USA in 1990. I'm sure we'd all endorse its sentiments!

1955.



1961.

1968.

1979.

1981.

1991.

You always come back to the basics.